ON VIEW DAY AND EVENING
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
FROM SATURDAY, JANUARY 21ST, 1905
UNTIL THE DAY OF SALE, INCLUSIVE

THE ART TREASURES COLLECTED BY

THOMAS E. WAGGAMAN

UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON THE AFTERNOONS OF JANUARY 25TH
26TH, 27TH, 28TH, 30TH AND 31ST, AND
FEBRUARY 1ST, 2ND AND 3RD, AND
EVENINGS OF JANUARY 30TH AND 31ST

AND

AT MENDELSSOHN HALL
ON THE
EVENING OF FRIDAY, JANUARY 27TH

CATALOGUE

OF

THE ART TREASURES

COLLECTED BY

THOMAS E. WAGGAMAN

WASHINGTON, D. C.

REVISED AND EDITED BY THOMAS E. KIRBY

THE ENTIRE COLLECTION TO BE SOLD AT UNRESTRICTED PUBLIC SALE BEGINNING JANUARY 25TH, 1905, PURSUANT TO AN ORDER OF THE SUPREME COURT OF THE DISTRICT OF COLUMBIA, DATED DECEMBER 20TH, 1904, IN THE MATTER OF THOMAS E. WAGGAMAN, BANKRUPT, AND BY ORDER OF H. ROZIER, DULANY, TRUSTEE IN BANKRUPTCY

THE AMERICAN ART ASSOCIATION

MANAGERS

NEW YORK

1905

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ORDER OF SALE

EVENING SESSIONS

ON FRIDAY EVENING, JANUARY 27TH, 1905

AT MENDELSSOHN HALL, Fortieth Street, East of Broadway, beginning promptly at 8.30 o'clock. THE VALUABLE PAINTINGS AND WATER COLORS. Catalogue Nos. 1 to 96, inclusive.

MONDAY AND TUESDAY EVENINGS, JANUARY 30TH AND 31ST

AT THE AMERICAN ART GALLERIES, Madison Square South, promptly at 8 o'clock. ANTIQUE JAPANESE COLOR PRINTS, KAKEMONOS, PANELS, EXCEEDINGLY RARE OLD SCREENS, FINE ART AND OTHER BOOKS AND RARE ETCHINGS.

AFTERNOON SESSIONS

WEDNESDAY AFTERNOON, JANUARY 25TH

AT THE AMERICAN ART GALLERIES, promptly at 2.30 o'clock. NETSUKES, JAPANESE PIPES, PIPE CASES, YATATES, TOBACCO POUCHES, INROS, SNUFF BOTTLES, SPECIMENS OF ROCK CRYSTALS AND AGATES AND LACQUER SAKE SAUCERS. Catalogue Nos. 1 to 304, inclusive.

THURSDAY AFTERNOON, JANUARY 26TH

AT THE AMERICAN ART GALLERIES, at 2.30 o'clock. JAPANESE AND CHINESE LACQUERS, IVORY AND WOOD CARVINGS, RARE JADE BUDDHISTIC STATUES AND SHRINES AND PANELS BY RITSUO. Catalogue Nos. 305 to 570, inclusive.

FRIDAY AFTERNOON, JANUARY 27TH

AT THE AMERICAN ART GALLERIES, at 2.30 o'clock. ANTIQUE CHINESE POTTERY, ANCIENT CHINESE AND JAPANESE BRONZES. Catalogue Nos. 571 to 831, inclusive.

SATURDAY AFTERNOON, JANUARY 28TH

AT THE AMERICAN ART GALLERIES, at 2.30 o'clock. COREAN POTTERY, ANTIQUE CHINESE PORCELAINS DECORATED BLUE AND WHITE, SOFT PASTE SINGLE COLORS AND CELADON SPECIMENS AND JAPANESE AND CHINESE CLOISONNÉ ENAMELS. Catalogue Nos. 833 to 1140, inclusive.

MONDAY AFTERNOON, JANUARY 30TH

AT THE AMERICAN ART GALLERIES, at 2.30 o'clock. SWORD GUARDS, SWORD ORNAMENTS, KNIFE HANDLES, JAPANESE DAGGERS, SWORDS AND FAMOUS SWORD BLADES. Catalogue Nos. 1141 to 1361, inclusive.

TUESDAY AFTERNOON, JANUARY 31ST

AT THE AMERICAN ART GALLERIES, at 2.30 o'clock. ANTIQUE JAPANESE POTTERY AND PORCELAINS. Catalogue Nos. 1366 to 1636, inclusive.

WEDNESDAY AFTERNOON, FEBRUARY 1ST

AT THE AMERICAN ART GALLERIES, at 2.30 o'clock. ANTIQUE JAPANESE PORCELAINS, POTTERY AND SATSUMA FAÏENCE. Catalogue Nos. 1637 to 1919, inclusive.

THURSDAY AFTERNOON, FEBRUARY 2ND

AT THE AMERICAN ART GALLERIES, at 2.30 o'clock. ANTIQUE JAPANESE FAIENCE AND PORCELAINS. Catalogue Nos. 1920 to 2249, inclusive.

FRIDAY AFTERNOON, FEBRUARY 3RD

AT THE AMERICAN ART GALLERIES, *Concluding Session*, beginning at 2.30 o'clock. ANTIQUE JAPANESE FAÏENCE, STONEWARE AND MISCELLANEOUS OBJECTS, GALLERY CABINETS AND FURNITURE. Catalogue Nos. 2251 to 2542, inclusive.

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS

THOMAS E. KIRBY, AUCTIONEER.

BIOGRAPHICAL NOTES AND INDEX

LOUIS APOL

Among the band of Dutch artists who began to establish a reputation in the seventies, Louis Apol holds a very distinguished place. He has a special fondness for winter scenes, which he renders in a spirit of realism, with a quiet, contemplative manner and singular taste and purity that characterize the work of the group.

A WINTER MOON 37

J. J. VAN DE SANDE-BAKHUYZEN

Born at The Hague, 1835. Pupil of his father. A landscape painter of great merit, reproducing nature's beauty in a true and simple manner. His subjects are mostly taken from the province of Drenthe, where he studies every summer. His works attracted great attention and admiration at the World's Fair, Chicago, but his greatest popularity is in Holland, where there is scarcely a collection without at least one example of his work.

COWS AT THE FORD 77

NICOLAAS BASTERT

Born at Amsterdam, 1858. Pupil of the Amsterdam Academy. A talented landscape painter. His work is refined and his inspiration received directly from nature. He is at his best when painting still rivers which reflect the trees along their borders. The paintings he sent to the Chicago Exposition were all bought by connoisseurs of the United States. He has exhibited in Paris,

Munich, Chicago, Amsterdam and The Hague with success, receiving a medal in each city.

OCTOBER—HOLLAND 36

MRS. BILDERS-VAN BOSSE

Born in Oosterbeek. Studied principally with her late husband, J. W. Bilders, and Anton Mauve, who taught her to paint direct from nature. She is particularly excellent in her sketches of wood interiors, especially in water color, which are much admired in Holland.

IN A BEECH FOREST 14

BERNARDUS JOHANNES BLOMMERS

Born at The Hague in 1844 and in time became a pupil of its Academy. His first exhibit was made in 1869, when his picture was hung next to one by Israëls. This led to a friendship between them, the influence of which is clearly perceptible in his earlier work. But his temperament is sunny, and while he enters with sympathy into the life of the peasants, his genre pictures of domestic scenes are happier in suggestion than those of the older man. The picture, exhibited at Paris, a large canvas, represented a mother and three children paddling in the shallow waves at sunset; a subject altogether charming in spirit and execution. In Holland, Blommers is highly esteemed, his works hanging in the principal public galleries, while his reputation in other countries is steadily advancing.

HAILING THE BOAT 6

GIRL KNITTING 35

FRANÇOIS SAINT BONVIN

A French painter of still-life and of interiors in the style of Chardin; born at Vaugirard, Paris, November 22, 1817. His father was a *garde-champêtre,* and Bonvin was educated in the

drawing-school of the Rue de l'École de Médicine. For more than thirty years he was a constant exhibitor at the Salon, gaining the Legion of Honor in 1870. In 1881 he entered the Hospital of Saint Jean de Dieu to be operated on, and for the rest of his life was an invalid. He died in 1888.

THE CLOISTER 44

JOHANNES BOSBOOM

Born at The Hague, 1817; died there, 1892. Pupil of B. J. Van Hove. Bosboom is now recognized as one of Holland's best painters. Since his death his works have rapidly been absorbed into collections. He was unexcelled in his specialty of church interiors. Beautifully drawn and executed, they are filled with air and also with the suggestion of those sentiments that are inspired by the grand architecture that has been a silent witness of great events in Holland's history. His landscapes are also full of fine feeling. He received many honors; none that he greater esteemed than to be chosen, as he was in July, 1885, to unveil Rembrandt's masterpiece in the new museum at Amsterdam.

IN A DUTCH BARN 23

IN THE CHURCH, MIDWOLDE, HOLLAND 28

RICHARD NORRIS BROOKE

Born at Warrenton, Virginia, October 20, 1847. Studio in Washington, D. C., where he has established a reputation as a painter of ability and an art critic of sound judgment.

THE HARVEST FIELD 46

A QUIET CORNER 94

GAETANO CHIERICI

Born at Reggio, Italy, 1838. Professor at Academy, Rome and Florence. Medals: Rome, Lisbon and Florence.

WARMING DOLLY'S HANDS 87

JOHN CONSTABLE, R.A.

Born in 1776, at East Bergholt, Sussex, fourteen miles from the birthplace of Gainsborough. Son of a well-to-do miller, he was destined for the Church, but preferred the occupation of his father, meanwhile receiving instruction in drawing from a certain Dunthorne, who gave his instruction always in the open air. Finally deciding to be a painter, he entered the Academy schools at the age of twenty-four, and exhibited his first picture two years later. He studied the works of Ruysdael in the National Gallery, from which he came to the conclusion that London could help him little in his art, and that it was nature which he must study, and particularly nature along the banks of his native Stour, which in after years he averred had inspired his desire to be a painter. He set himself right in the midst of green landscape, and was the first to remove every kind of adaptation and arbitrary arrangement in composition, and to paint not only what he saw, but in such a way as to convey the impression of *how* he saw it. Especially did he advance the study of light and air, and for the first time the atmosphere moves and has its being in painted landscape. He was ahead of his time, anticipating the triumphs of the painters of Barbizon, on whom his influence was undeniable. He was happily married, and a legacy to his wife, sufficient for their modest needs, enabled him to work, as he said, for the future. He was elected to the Royal Academy in 1837. His faith in the judgment of posterity has been abundantly justified, and he is now recognized as one of the foremost masters of the *paysage intime.*

A HEATH 57

HAMPSTEAD 61

JEAN BAPTISTE CAMILLE COROT

Born in Paris in 1796; the son of a court modiste. He was sent to the high school at Rouen and then apprenticed to a linen draper, his father, after eight years' opposition, finally yielding to his desire to be a painter, and allowing him a yearly maintenance of twelve hundred francs. He studied under Michallon and

Bertin, accompanying the latter in 1826 to Italy. Here with practice he achieved the accomplishment of rapidly portraying the action of moving figures, a skill that he afterwards extended to the delineation of foliage stirred by air. His early pictures, whether of figures or landscape, are of the orthodox academical type, hinting at the future Corot only in the exceeding delicacy of their tonal effects and their increasing regard for the qualities of atmosphere. It was not until he had returned from his third visit to Italy, in 1843, that Corot fell under the influence of Rousseau and discovered the charms of French landscape. In Provence, Normandy and Fontainebleau he studied nature, recommencing his artistic life at the age of forty and studying for eight years before the Corot that the world now recognizes as a master was finally evoked. Communing with nature in Ville d'Avray and painting in his studio in Paris, he produced during the next twenty-five years a series of masterpieces, distinguished as much by truth to nature as by their exquisite poetry. The latter was an effluence of his own quiet, happy spirit, and of the perennial youth of his soul, that found its pleasure in music and in nature and in the companionship of his friends. He lived with his sister, who died in 1874, and the old bachelor followed her the next year. "Rien ne trouble sa fin, c'est le soir d'un beau jour."

LAKE NEMI 47

VILLE D'AVRAY 49

AT NIGHTFALL: A STUDY 50

DAVID COX

Born near Birmingham, England, in 1783. He began his career as a scene painter in a Birmingham theatre, and went to London in 1803, where he became a teacher of drawing and painting, and practised his profession with great success. His name is identified with a flourishing school of English landscape painters, of which he was one of the leaders. In 1844 he settled at Harborne Heath, near Birmingham, where he died in 1859.

COLLECTING THE FLOCK, VALE OF CLWYD 81

PASCAL ADOLPHE JEAN DAGNAN-BOUVERET

This artist was a pupil of Gérôme, and made his début in the Salon in 1877, and in 1878 received a medal for his "Burial of Manon Lescaut." In 1880 M. Dagnan-Bouveret received a first-class medal; in 1885 the Legion of Honor, and in 1889 the medals of honor at the Salon and the Universal Exposition. More his own country could not do for him, except to support him with her patronage, and this she has honestly done. Commencing on the foundation of neo-classical art which characterizes the Gérôme school, M. Dagnan has created a school of his own, in which he has many followers. Tenacious, patient, persevering, working with the extremest care, leaving nothing to accident, but carrying out each effect as he marked it out to be completed when he began, he is at once one of the most conscientious and one of the most sincere French artists of the present day. He is absolutely free from any of the mannerisms or conventionalities of academic training, and equally free from any personal affectations of technique. Bastien-Lepage, himself an artist of a very similar type, held him in the highest esteem, and since the death of his friend, M. Dagnan comes closer to taking his place than any other artist of the day. M. Dagnan takes his surname Bouveret from his mother, in order to distinguish himself from another artist of the name now deceased.

A DUET IN THE STUDIO 80

CHARLES FRANÇOIS DAUBIGNY

Born in Paris in 1817. After studying with his father, Edmé François, he visited Italy, and on his return spent some time in the studio of Delaroche. From 1838 he was a constant exhibitor at the Salon and became identified with subjects drawn from the Seine, Marne and Oise, navigating these waters in a floating studio. He had spent much of his childhood in the country near L'Isle Adam and, as an artist, turned unreservedly to nature study. The youngest of the Barbizon group, he entered into the harvest of recognition won by the older men. He was not an exacting

analyst, like Rousseau; or elevated in mood, as Dupré; not consciously a poet, as Corot, or a sharer of Diaz's fantastic or exalted conceptions; only, quite simply and normally, a lover of the country.

Such a love of nature is a survival of, or a return to, the simple associations of childhood, and Daubigny in this respect was perpetually a boy. His pictures have the freshness and spontaneity of boyhood, expressed with the virility of a man.

He had more affinity with Corot than with any other of the famous brotherhood—less with Corot's classical spirit and deliberately poetic vein than with his sweet, perennial youthfulness of character. He was by nature lovable, with a heart that kept its sweetness fresh and unsullied to the end. The lovableness is reflected in his work. His death occurred in 1878.

A SUMMER LANDSCAPE 53

LE LAC 60

BLACK ROCKS, COAST OF NORMANDY 73

KARL DAUBIGNY

Born in Paris, June 9, 1846. Son and pupil of Charles François Daubigny. Formed a style of his own, and received medals at the Salon. His landscapes are highly appreciated in France, but are not very well known in the United States. Died in Paris in 1886.

EARLY MORNING ON THE OISE 58

CHARLES H. DAVIS

At the Third Prize Fund Exhibition, at the American Art Galleries in New York, in 1887, the prize of $2,000 was awarded to a landscape entitled "Late Afternoon." The artist was Charles H. Davis. At the Exposition of 1890, in Chicago, another of the artist's works secured the prize of $500, donated by Mr. and Mrs. Potter Palmer, for the best landscape. Two exhibitions of the

painter's pictures in New York further introduced him to his public and confirmed his footing. Mr. Davis is a native of Amesbury, Massachusetts, born in 1856, and at twenty years of age began exhibiting pictures in Boston, where he had received instruction at the Museum of Art, under Profesor Grundman. He went to Paris in due time, and commenced to qualify himself as a painter of the figure, with Boulanger and Lefebvre for masters. His summer studies out-of-doors aroused in him the latent love of Nature in her rural and pastoral aspects, however, and he finally discarded his original selection and devoted himself entirely to landscape painting. Working upon a capital of skill acquired from the study of the figure, and being independent of the influence of any school or master of landscape painting, he created within himself that simple and charming style which renders his works so captivating.

A WINTER EVENING 79

THÉOPHILE DE BOCK

Born at The Hague, 1850. Pupil of Jacob Maris, De Bock has gained from his master a broad and vigorous manner of painting. His skies are admirable. His landscapes are nearly always well composed, and have a certain strength and atmospheric quality that are very attractive. He has in his work the spirit of the modern Dutch school.

A LANDSCAPE 16

ALEXANDRE GABRIEL DECAMPS

Born in Paris, 1803. At first a pupil of David and Ingres, he freed himself from classic principles of style and from imitation of the antique. As a boy he had spent several years upon a farm, and the love of nature was strong within him. In 1827 he accompanied Garneray, a marine painter, to Constantinople and Asia Minor, and his journey proved a voyage of discovery for French painting. He dared to paint what he saw, and saw every-

thing through the vision of a true painter, fascinated by color and light, and in a spirit of dreamy mystical poetry. His death occurred at Fontainebleau in 1860.

SAUL PURSUING DAVID 76

P. DE JOSSELIN DE JONG

Contemporary

SCHEVENINGEN FISHER-GIRLS 26

OTTO DE THOREN

Medals: Paris, 1865; Munich, 1869; Vienna, 1882. Chevalier of the Order Francis Joseph. Russian Order of Vladimir. Member of the Vienna and St. Petersburg Academies.

APPROACHING STORM 67

LUDWIG DETTMAN

Contemporary

THE POTATO HARVEST 25

HENRI LUCIEN DOUCET

Born in Paris. Genre and portrait painter; pupil of Lefebvre and Boulanger. Awarded a medal at the Salon of 1879.

AFTER THE BALL 82

EUGÈNE FROMENTIN

Born at La Rochelle in 1820. He was the son of a successful lawyer and intended to follow his father's profession. But after receiving his diploma in Paris, at the age of twenty-three, he was taken ill, and as a pastime took up the study of drawing. He soon

discovered that his tastes were stronger in the direction of art than toward the practice of law, and he became a pupil of Cabat and Rémond. He had visited Algeria as a youth, and, attracted by Marilhat's paintings of the Orient, now made up his mind to return to that country. He accordingly spent three years there —1846 and 1848 and 1852. In 1847 he first exhibited at the Salon, and in a few years was recognized as the most sympathetic and poetical painter of Oriental subjects, and became, indeed, the leader of a school. Meanwhile he established his reputation as a brilliant and facile writer, not only as a critic of art, but as a novelist. He received medals at the Paris Salon in 1849, 1857 and 1859, and at the Exposition in 1867. He was made Chevalier of the Legion of Honor in 1859 and Officer in 1869. Died in 1876.

ARABS ON THE MARCH 45

BALDOMERO GALOFRE

This distinguished Catalonian painter was born in 1848. In 1870 Baldomero Galofre arrived in Madrid with six francs in his pocket and two portfolios of sketches, the result of his study under Ramón Marti. He was employed as a draughtsman on the *Ilustración Española y Americana* till 1873, when he won the Prix de Rome. He was practically self-taught in art, and was extremely independent and exclusive in his habits. He worked in Rome and occupied a leading position among modern Spanish painters. His death occurred at Barcelona on July 26, 1902.

BESIDE THE BAY OF NAPLES 93

WALTER GAY

Born in Hingham, Massachusetts, Walter Gay first became known in Boston as a painter of flowers and still-life pieces. He was a nephew and pupil of Walter Allan Gay, who had studied under Prof. R. W. Weir at West Point, and Troyon in Paris, and had travelled and painted widely in Europe and the East. In 1876 young Gay went to Paris, where he became a pupil of Léon Bon-

nat, and since that time he has devoted himself almost entirely to figure subjects, in a cheerful and pleasing genre, which have won for him a gratifying reputation. At the Salon of 1885 he was accorded an Honorable Mention, and he has received other distinctions at exhibitions in this country. He has been awarded medals in France, Belgium, Germany and Austria, is a member of the Society of American Artists, and was made a Chevalier of the Legion of Honor in 1894. His best known pictures are genre subjects of the eighteenth century, but during the past couple of years he has varied them with realistic motives of modern life, especially in Spain, which show him to be fully abreast with the spirit of the time.

A PROVINCIAL ASYLUM 63

GUSTAVE GUILLAUMET

Gustave Guillaumet, the chief of modern French painters to explore North Africa as a field for subjects, was born in Paris on March 26, 1840. He studied at the *Ecole des Beaux Arts, and* under Picot and Barrias, and in 1863 won the second Prix de Rome and made the first of his many visits to Algeria. His scenes of life among the nomadic Arabs of the waste and the Arabian husbandmen at once attracted favorable attention in Paris, and secured him various medals at the Salon, and in 1878 the Legion of Honor. All the French museums possess examples of his brush, and he has contributed not a little by his art toward strengthening the bonds by which France is united with her famous African colony. His pictures are essentially truthful and realistic, but are imbued with a certain poetic feeling, and characterized by a mellow charm of color and a tender harmoniousness of tone. His selection of subjects is simple, without any effort at superficial sentiment; calculated, in fact, to be representations of actual life, whose interest is entirely dependent on themselves. It is in this that their strong appeal to the public lies; an appeal which has rendered them the most popular pictures of African life and character painted in modern times.

STREET IN AL KANTARA 52

SPINNERS AT LAGHOUAT 56

AUGUST HAGBORG

Born at Gothenburg, Sweden. Pupil of the Academy of Fine Arts, Stockholm, and of Palmaroli, Paris. Medal, Paris, 1879. "Of majestic stature, with a handsome and characteristic head, one recognizes in him at once the strong man and the artist, the indefatigable fighter and worker, whose eyes, flashing with inspiration and spirit, have in them still that tenderness which belongs to the Swedish eye, tinted with the beautiful blue of the sea. Everything is robust and vigorous in the talent which confirms him as one of the masters of the future."—*August Hagborg*, by A. M. DE BELINA.

MEETING THE BOAT 95

WILLIAM H. HOLMES

Born in Harrison County, Ohio, in 1846. He took up water color drawings at an early age, but without a master. In 1872 he joined the United States Geological Survey of the Territories as artist, and, although turning his attention almost immediately to geologic and archæologic studies, he at all times kept up the practice of his favorite art.

VENICE 91

EUGÈNE LOUIS GABRIEL ISABEY

Born at Paris in 1804. He was the son of a well-known miniature painter, Jean Baptiste Isabey, and was the pupil of his father. He began his career as a genre painter, but shortly began to paint marines, and, indeed, during his whole professional life, more than sixty years, he divided his time between these two branches of art. In 1830 he was appointed royal marine painter with the French expedition to Algeria, and although he executed many important commissions for sea pictures, he continued to paint those remarkably facile, vivacious and rich-toned figure pictures for which he is now chiefly known. He was at one time very successful as a water-color painter and also as a lithographer. He received

medals at the Paris Salon in 1824 and 1827, and at the Exposition in 1855; was made Chevalier of the Legion of Honor in 1832 and Officer in 1852. Died in 1886.

A SHIPWRECK 65

JOSEF ISRAËLS

Born at Groningen, North Holland, in 1824. As a boy he wished to be a rabbi, but on leaving school entered his father's small banking business, and in 1844 went to Amsterdam to study under the fashionable portrait-painter, Jan Kruseman. But it was the ghetto of the city, swarming with life, that affected his imagination. The following year he proceeded to Paris and worked under Picot and Delaroche, entering the latter's studio shortly after Millet had left it. Like Millet, he had no inclination for "grand painting," and, though he tried to practise it upon his return home, it was in the little village of Zandfood, whither he went for his health, that he discovered his true bent. Again, like Millet, he found his inspiration in the lives of the poor; but, unlike the French master, he invests his subjects with intimate peace and lyrical melancholy, veiling his figures in an exquisite subtlety of subdued atmosphere. Amongst the moderns he is "one of the most powerful painters and at the same time a profound and tender poet."

JAN IN THE BABY-CHAIR 41

GRANDFATHER'S CONSOLATION 70

CHARLES ÉMILE JACQUE

Last survivor of the Barbizon-Fontainebleau painters, Jacque reached a full meed of dignity and wealth. The varied experiences of his early life, joined to a well-balanced mind and practical character, had enabled him to escape the early harassments which had beset his friends.

Born in 1813, he was by turns a soldier and a map engraver; later practising engraving upon wood, and etching. In these mediums his first exhibits were made at the Salon, and they received

awards in 1851, 1861 and 1863. His influence had much to do with the revival of interest in the art of etching, and examples of his plates are held in high esteem by collectors. Meanwhile, from 1845 he had been training himself to paint, although it was not until 1861 that his pictures received official recognition. His sympathies were with rustic life, and particularly with animals. The pig attracted him as a subject; he not only painted the barn-door fowls, but bred them and wrote a book about them. Yet it is for his representation of sheep that he is most highly esteemed. His experience with the burin and needle had made him a free and precise draughtsman, while his profound study of animals gave him complete mastery over construction and details, as well as the power to represent their character. His fondness for them saves him from any possibility of triviality; he selects the essentials and fuses them into a dignified unity. His pictures have much of the poetry which characterized the Barbizon school, and found ready patrons during his life. He died, 1894.

HOMEWARD BOUND—MOONLIGHT 68

HENRY WRIGHT KERR

A native of Edinburgh. An Associate of the Royal Scottish Academy. His specialty is in characteristic heads, Scottish and Irish, though he also paints landscapes.

A CONNEMARA BAILIFF 2

JACOB SIMON HENDRIK KEVER

Born at Amsterdam, 1857. Pupil of the Amsterdam Academy. While yet a boy his passion for drawing and sketching pointed out his future career. Kever has a great reputation as a painter of Dutch peasant home life, and none has better or more sympathetically painted children. He expresses in his paintings very sweet sentiment with a strong, free brush. His subjects are very simple, but seriously painted. His handling of light, whether in interiors or out-of-doors, is particularly happy, and the tone and color are excellent. His works are steadily rising in the estimation of con-

noisseurs. He received the gold medal of Amsterdam in 1892, and was awarded medals at Munich, Chicago, and other places.

DIVIDING THE PROFITS 10

THE NOONDAY REPAST 31

AMUSING THE BABY 62

GOTTHARD KUEHL

A painter of the Munich school, with a predilection for mediæval subjects and costume genre.

AN ORPHAN SCHOOL 64

DANIEL RIDGWAY KNIGHT

A native of Philadelphia and a student of the Pennsylvania Academy, Knight went to Paris in 1872, and since that date has continued to reside in France. He entered the *Beaux Arts* and studied under Gleyre, later on being received into the studio of Meissonier, the only American who ever enjoyed that distinction. He did not, however, become an imitator of the great Frenchman. Indeed, from the time he made his acquaintance, he ceased to paint the little costume pieces with which he had been identified previously, and devoted himself to studies of peasant life on a larger scale and set in natural surroundings. He early abandoned the artificially lighted studio, and had one constructed of glass in the garden of his picturesque villa at Poissy. Many honors have been conferred upon him both in this country and abroad, including the Cross of the Legion of Honor, and the Cross of the Order of St. Michael at Munich, and a bronze medal at the Universal Exposition of 1900.

GOSSIP BY THE RIVERSIDE 92

KONSTANTIN MAKOVSKY

Born in Moscow, 1839. Historical, genre and portrait painter; pupil of the Moscow Academy and the St. Petersburg

Academy, where his "Assassination of Czar Féder Borissovich" was awarded the second prize. He painted portraits almost exclusively for several years, but in 1869 he exhibited the "Carnival in St. Petersburg," now belonging to the Czar. Makovsky is a member of, and Professor in the St. Petersburg Academy.

HEAD OF A WOMAN 89

JACOB MARIS

The eldest of the three brothers, whose father and teacher was an able artist of the last century, was born at The Hague, 1837. Pupil of Stroebel, van Hove, de Keyser and Hébert. Jacob Maris was greatly impressed, while in Paris studying with Hébert, with the works of Daubigny, Millet, Rousseau, Dupré and Corot. Returning to Holland, his serious nature was drawn towards the Dutch landscape, its windmills, towns, canals; also to the seashore with its picturesque fishing-boats. He was regarded by all his brother artists as the greatest living landscape painter in Holland. His pictures have steadily grown in the estimation of connoisseurs. He died in 1899.

AT DORDRECHT 11

SUBURBS OF THE HAGUE 19

THE OLD CANAL AT DORDRECHT 71

WILLEM MARIS

Born at The Hague, 1843. Brother and pupil of Jacob Maris, but taught more by nature. There is no artist who can depict so well the delicious atmosphere that envelopes Holland on a summer day. His favorite subject is a pasture with the sunlight resting on the backs of cows standing dreamily near ponds, or ditches or in milking corners. He is seldom satisfied with his own work. His art is wonderful, and the brush with which he has charmed so many lovers of nature is handled with ease and as by magic. Let one who wishes to understand the work of Willem Maris take a walk from one of the villages of Holland to some neighboring farm, sit

down on the roadside between the pastures, enjoy the country in all its beauty, inhale the balmy perfume of the land, and then he will feel the sentiment that Willem Maris so well interprets.

MILKING 12
A COOL SPOT 20
COWS IN THE MARSH 21
MILKING TIME 75

ANTON MAUVE

"It was truly said when Anton Mauve died that Holland had sustained a national loss. Though comparatively a young man, he had made a powerful impression on the art of his country, and did more than any of his contemporaries to infuse into the minds of his fellow-artists higher aims and to lead them toward that close sympathy with nature which was his own inspiration. He loved the Dutch farms, dykes and heaths, and he painted them lovingly and tenderly in a direct, simple way. To him his country was not always dull, gray and damp, as other artists would have us believe. He saw and felt, and shows us, its light and sunshine, too. Through his pictures we may know Holland as it is, with its peaceful peasant life in both field and cottage—not that life of hard and hopeless toil that Millet so often painted, but the life of peaceful and contented labor which, happily, is, after all, the peasant's more frequent lot.

"Mauve was born at Zaandam, September 18, 1838, and died at the house of his brother, in Arnheim, February 5, 1888.

"Though he was for a short time in the school of P. F. Van Os, he was mainly a self-taught artist."—W. Macbeth.

COW IN STABLE 3
WINTER IN HOLLAND 18
BOY AND COW 22
IN THE SHEEP STABLE, LAREN 30
HUNTER AND DOG—EARLY MORNING 59
SHEEP COMING OUT OF THE FOREST 66

HANS MEMLINC

Memlinc was born about 1430-35 at Mumling, near Aschaffenburg, in the principality of Mentz, or at Memlinc, near Alckmaar, in North Holland. He probably settled in Bruges in or before 1467. In May, 1480, he was in possession of two houses in the street leading from the Flemish bridge to the ramparts, now called St. George's Street. In the town accounts of 1480 he appears among the two hundred and forty-seven burgesses who advanced money (a forced loan) to the municipality towards the expenses of the war between Maximilian and the King of France. Memlinc was married; his wife's Christian name was Anne, and she bore him three sons: John, Nicholas and Cornelius. Anne died in 1487, and Hans on August 11, 1494. Memlinc most likely served his apprenticeship under some master-painter at Mentz or Cologne. He must have worked in the latter city as a journeyman, and probably for several years prior to coming into the Netherlands. Guicciardini says that Memlinc was the pupil of Roger de la Pasture (Van Der Weyden) of Tournay, who settled in Brussels in 1435, and judging by the many points of similarity in their works, this may possibly be true. These points of resemblance are, however, almost entirely confined to pictures representing the Adoration of the Magi and the Presentation in the Temple, and it is noteworthy that a triptych by Roger with these subjects and the Annunciation, now in the Gallery at Munich, formerly adorned an altar in the church of St. Columba at Cologne, where Memlinc probably saw and studied it. There is no contemporary document proving that he worked with Roger, nor any other evidence, for the mention in the inventory of pictures belonging to Margaret of Austria, of a triptych, the centre of which was by Roger, and the wings by Master Hans, is no proof that he worked with him even for a time. Many triptychs have shutters painted by masters in no way connected with the author of the centre. It is quite as probable that he worked with Simon Marmion at Valenciennes. Memlinc is known to have had two apprentices—John Verhanneman in 1480, and Passchier Van der Meersch—but neither of them became masters. For harmony of color and purity of expression Memlinc surpasses all the masters who settled in Bruges.

VIRGIN AND CHILD AND DONORS—A TRIPTYCH 74

JEAN BAPTISTE MILLET

A brother of Jean François Millet. Pupil of Troyon and Rousseau, whose pictures he frequently copied.

GORGES D'APREMONT—EVENING 72

JEAN FRANÇOIS MILLET

Born at Gruchy, in the Commune of Gréville, France, in 1814. He worked on his father's farm until he was twenty years of age, and as he was constantly drawing in his leisure moments, it was decided that he should study art. He consequently went to Cherbourg and became a pupil of Mouchel and Langlois. He had been in Cherbourg but two months when his father died, and he was obliged to return to the plough. However, he kept on with his drawing, and three years later the municipality of Cherbourg voted him a subsidy to pursue his studies at Paris. He accordingly entered the *Ecole des Beaux Arts* there in the studio of Delaroche. But he had no sympathy with academic art, and soon left the school and began to paint small pictures. In 1848 he sold his first picture, "The Winnower," and went to Barbizon. His pictures, at first unrecognized, gradually gained public attention and esteem, and at the Exposition of 1867 his reputation was finally assured. He finished only about eighty oil paintings in all. He received medals at the Salon in 1853 and 1864, the Grand Medal at the Exposition in 1867, and was made Chevalier of the Legion of Honor in 1868. He died on January 20, 1875, and was buried near Rousseau in the churchyard of Chailly.

THE CLOSE OF DAY 38

MISS WALLY MOES

A pupil of the Amsterdam Academy, has received many commendations at European exhibitions for her character genre studies, so good in drawing and agreeable in color.

YOUNG DEVOTEES 32

THOMAS MORAN, N.A.

Commencing in his youth as a wood engraver's apprentice, in Philadelphia, Thomas Moran taught himself to paint in water colors and afterwards in oils. He had some inspiration and encouragement in his work from his elder brother, Edward, who, under instruction from James Hamilton and Paul Weber, had acquired sufficient proficiency to set himself up as a landscape and marine painter. In 1862 Thomas Moran visited England, of which country he was a native, having been born in Lancashire and brought to the United States when a boy of seven years of age. He devoted this visit to the study of the old masters in the English galleries, and brought back a vivid impression of Turner's works, which was reflected in his paintings of this period. In 1866 he made another European tour, this time travelling extensively in France and Italy, and in 1871 made those explorations of the great West, with Professor Hayden's expedition, which resulted in his "Grand Cañon of the Yellowstone," now in the Capitol at Washington, and other powerful works, including the celebrated "Mountain of the Holy Cross." He became a National Academician in 1884, and among other societies is a member of the Pennsylvania Academy of Fine Arts and of the Artists' Fund Society of Philadelphia; of the American Water Color Society, the New York Etching Club, and the Society of American Etchers.

VIEW OF WINDSOR CASTLE 96

ALPHONSE MARIE DE NEUVILLE

Born at Saint Omer, France, in 1836. His parents, who were rich and influential, intended him for an official career, but from the first his tastes inclined to the army, and finally he was sent to the military school at Lorient. During his brief stay there and also in the law school in Paris, where he attended to please his parents, he spent most of his time sketching, and finally determined to become a painter, notwithstanding the remonstrances of his family and friends. He studied with Delacroix and Picot, more as a friend than as a student, but his first pictures were not successful. The Franco-Prussian War gave him, however, the neces-

sary stimulus and opportunity, and his pictures of that epoch are among the most remarkable war pictures ever painted. It is said that upon his bed of death he thought himself once more on fields of battle, and imagined, in his last hours, the reality of the pictures in which he had made his country's heroism immortal. Before his fading sight floated the smoke of Magenta; in his dull ears roared the cannon of Buzenville; he heard, in the echoing chambers of his memory, the crackling fusillade of Le Bourget, and the shouts of victory in the guttural German tongue. He received medals at Paris in 1859 and 1861; was made Chevalier of the Legion of Honor in 1873 and Officer in 1881. Died in 1885.

THE FLAG OF TRUCE 42

ALBERT NEUHUYS

Born in Utrecht, 1844. Pupil of the Antwerp Academy and of G. Craeyvanger. All his life he has been a student in the school of nature. His subjects treat of the familiar life of the Dutch people. His works show a thorough understanding of the life of the humbler country people and personal sympathy with them. They also show great technical skill and are steadily increasing in estimation. He has received many honors.

IN A DUTCH HOUSE 27

ALONE IN THE WORLD 40

THE FRUGAL MEAL 69

MISS A. NUGENHOLTZ

Contemporary

THE CART 7

TONY OFFERMANS

Born at The Hague. Pupil of the Academy. A conscientious and able painter of peasant life. The village mechanic has been painted by him as by no one else. He enjoys the greatest popularity amongst his brother artists, who always crowd his studio

to be cheered by his pleasant and humorous character. He does not, however, forget his work, and often disappears without notice to some remote hamlet, to reappear, after months of continuous work, with a wealth of studies.

IN A DUTCH FARMHOUSE 8

M. KAMERLINGH-ONNES

Contemporary

FLOWERS 24

DAVID OYENS

Contemporary

INTERIOR OF A STUDIO 1

FRANCISCO PERALTA

After studying under Federico Madrazo in Madrid, Peralta visited Paris and then settled in Rome. He was establishing a good reputation, when, through the defalcation of his banker, he lost his fortune. Broken in health, he returned to Seville, his native city, and died there in 1896.

A GLASS OF WINE 86

GEORGE POGGENBECK

Born at Amsterdam, 1855. A true artist, with Mauve's tender feeling for the harmony and sentiment that are in nature, though different from Mauve in subject and manner. There is a beautiful simplicity and a refined poetic feeling in his landscapes. He is very conscientious and produces fewer works than most of his brother artists. His painting is very pure and his technique subtle and charming. He is one of the best water-color painters in a country notable for this art.

NIGHT 4

CALVES IN A CLOSE 9

SIR JOSHUA REYNOLDS, P.R.A.

A native of Plympton in Devonshire, where he was born in 1723, Reynolds went to London at the age of seventeen and became apprenticed to Hudson. Two years later he established himself as a portrait-painter in Devonport, and in 1744 moved his studio to London. In 1749 Commodore (afterward Admiral) Keppel invited the young painter to accompany him to the Mediterranean, and he was thus enabled to spend four years in Italy, during which he studied the old masters to such purpose that his own work reproduced their qualities. Subsequently he added to his research of Italian art that of the Dutch, and in his discourses delivered before the Academy proved himself a master of penetrating criticism. He founded "The Club," and in 1768 was elected first President of the Royal Academy. Angelica Kauffmann having declined his hand, he remained a bachelor, and in his splendid house in Leicester Square lived luxuriously, on terms of familiarity with the greatest men of his day. He died in 1792, and received a public funeral in St. Paul's Cathedral.

HOPE 85

MISS MARGARETHE VOGEL ROSENBOOM

Born at The Hague; died there 1897. A master in the art of painting flowers. Her broad, free and sympathetic touch and exquisite sense of color have given to her floral compositions an artistic quality far beyond the mere copying of the objects set before her. She has received honors in different countries. Her loss will be deeply felt in the world of art.

ROSES 15

THEODORE ROUSSEAU

Born in Paris in 1812. He was the son of a tailor, and, having a taste for mathematics, he was intending to enter the polytechnic school, but, fortunately for art, he entered the *Ecole des Beaux Arts* instead, and became the pupil of Lethière. Like many others, he could not accept the traditions of the Academy, and,

leaving the school, went direct to nature. He first went to Fontainebleau in 1833, and in the following year painted the first picture, which attracted much attention, the "Côtes de Grandville." During twelve or fifteen years following this success he was unrecognized by the artistic institution. These had been years of penury, in which, however, his powers had ripened fully, and he had become recognized as the "Eagle" of the little group at Barbizon. But he still had to contend with the prejudice of officialdom and of the public, and it was only at the *Exposition Universelle* of 1855 that the world began to realize that he was indeed a master. By this time the evening of life was upon him, and it was clouded by the domestic sorrow of his wife's insanity. In tending her he spent his strength, and when, at the Exposition of 1867, the officership in the Legion was withheld—an honor that was his due, since he had served as president of the jury—his spirit was broken, and he died the same year. He lies buried in the churchyard at Chailly, on the edge of the Forest, and upon the "Barbizon Stone" a panel in bronze, executed by Chapu, bears the sculptured portraits of himself and Millet.

EVENING 54

VICTOR LÉON FERDINAND ROYBET

When, at the Salon of 1866, the "Jester of Henry III" won for its painter his first medal, France hailed in Roybet a new prophet in current art. His cavaliers and ladies, his groups and cavalcades, were not only picturesque in themselves and realized with remarkable vividness and vitality, but they were presented in picturesque incidents and surroundings. The painter is a native of Uzès, in the Garde, and was born in 1840. He had begun the study of art at the *Ecole des Beaux Arts* at Lyons, and settled in Paris long before his début at the Salon. An immediate favor followed the warm critical reception of his first works, and he entered upon a career of success which years have only added to, and which has made his name familiar throughout the civilized world.

THE PAGE 48

FRANÇOIS PIETER TER MEULEN

Born at Bodegraven, Meulen became a pupil of Van de Sande-Bakhuyzen the elder. He works at The Hague, devoting himself to landscape, often with flocks and figures introduced. They are painted "loosely," with charming suggestion of atmosphere and light, and at times have a fresh and tender tone more than a little reminiscent of Mauve. His "Guardian of the Flock" was one of the most agreeable pictures in the Dutch gallery at the recent Universal Exposition.

THE SAND CART 13

COWS IN THE FOREST 34

W. B. THOLEN

Born in Holland, 1860. One of the rising young artists of Holland. He is working for art's sake. All subjects are handled by him with tenderness and feeling. The Museum of The Hague possesses a very fine canvas by him, as also does the Pinakothek of Munich. He has already received honors at various exhibitions.

AT THE BUTCHER SHOP 29

CONSTANT TROYON

Born at Sèvres in 1810. He worked for a while painting porcelain in the manufactory at Sèvres, at the same time with Diaz and Dupré, and, like them, soon determined to devote himself to landscape art. He studied under Riocreux at Paris, and first exhibited at the Salon in 1833. Up to the time of his visit to Holland, in 1847, he painted landscapes exclusively, and became well known in this branch of art. His studies in the Netherlands apparently changed his purpose thoroughly, and from that time on he made his landscapes subordinate to his cattle. His "Oxen Going to Work," now in the Louvre, was painted in 1855, and represents him in the apogee of his career. He was a legitimate successor of Brascassat, but his art has no rival in its grandeur of simplicity, virility and serenity. "While Troyon excelled in paint-

ing a variety of animals, as dogs, sheep, and even barnyard fowls, still it was as a painter of cattle that he reached his greatest height. Nor was it merely their outward forms that he portrayed. He had a realizing sense of their character, their habits, their life, as the willing servants of man. To us, those heavy-yoked oxen, with bent necks and measured tread, dragging the plough along the furrows, are living, breathing creatures; and those great awkward cows lazily resting their heavy bodies on the ground, and contentedly chewing their cud, are absolutely so alive and real that an expert could tell at a glance how much they weigh; and the spectator almost fears that a near approach might bring them slowly to their feet, and they would walk out of the canvas. In a word, 'His cattle have the heavy step, the philosophical indolence, the calm resignation, the vagueness of look, which are the characteristics of their race.'" He received medals at the Salon in 1838, 1840, 1846, 1848 and 1855, and was made Chevalier of the Legion of Honor in 1849. Troyon died in Paris, 1865.

CATTLE AT REST 51

SOUVENIR DE LA FERME DE ST. AUBIN 55

UNKNOWN (Byzantine School)

TRIUMPH OF CHRIST 90

H. VALKENBURG

Born in Amsterdam, 1826; died there 1896. He was an excellent painter, but not poetic in his work. His interiors show correctness of drawing and skilful treatment, with greater vividness of color than Israëls and others of the Dutch painters are accustomed to use. His pictures are truthful and realistic in character.

THE SPINNER 33

SIR ANTHONY VAN DYCK

Born of a good family at Antwerp, 1599, the seventh child of twelve. His father was a silk merchant, his mother skilful as a

flower painter and embroiderer. When ten years old he was apprenticed to Hendrik van Balen, and in 1615 entered the Academy of Rubens, remaining five years as pupil and assistant. The master procured him an introduction to James I, whose portrait he painted at Windsor, and assisted him to visit Italy. Here he painted the portrait of Cardinal Bentivoglio, now in the Pitti Gallery. After five years' stay he returned to Antwerp, and again Rubens helped him to favor. He paid an unsuccessful visit to England in 1627, and for three years lived in Antwerp and Brussels, painting religious pictures and portraits and etching the portraits of painters. In 1632 he accepted the invitation of Charles I, painted portraits of the king, queen and royal family now at Windsor, was knighted and appointed Court painter. He lived in sumptuous style at Eltham, and in the winter at Blackfriars. Here he died in 1641, and was buried in the old Cathedral of St. Paul, near the tomb of John of Gaunt.

THE VIRGIN, INFANT CHRIST AND ANGELS 84

J. VAN ESSEN

Born in Amsterdam, 1857. Pupil of the Amsterdam Academy. In early boyhood Van Essen's thoughts turned towards his future vocation and his great talent soon manifested itself. The ease with which he overcame the first difficulties of painting showed his natural aptitude for his profession. His landscapes faithfully depict the scenes of Holland, and often with much sentiment. He is also an animal painter, his well-drawn and expressive lions and tigers having given him a reputation in a field heretofore occupied by few artists.

LION COUCHANT 17

MRS. S. MESDAG-VAN HOUTEN

Daughter and pupil of the eminent painter H. W. Mesdag.

A PEASANT'S HUT 39

J. H. WEISSENBRUCH

Weissenbruch lives at The Hague, where he was born in 1822. He was a pupil of B. J. Van Hove, and has been a notable figure among the Dutch landscapists, especially in his water colors.

AT TWILIGHT 5

ON THE CANAL 43

RICHARD WILSON, R.A.

Son of the parson of Pinegas, Montgomeryshire, where he was born in 1714, Wilson's taste for drawing attracted the attention of Sir George Wynne, who introduced him to a portrait-painter in London named Wright. In the same branch of art he contrived to make a living until 1749, when he visited Italy; and by the advice of Zuccarelli devoted himself to landscape. After six years' stay in Italy he returned home to find Zuccarelli worshipped and himself neglected. In 1760, however, his "Niobe" made a great impression, and at the foundation of the Academy in 1768 he was one of the thirty-six original members. His struggle with poverty was slightly alleviated by his appointment as Librarian of the Academy, but it was not till he received a legacy in 1780 that he was able to return to a pleasant home in Llanberris, where he died two years later. It has been reserved for posterity to hail him as one of the great masters of landscape.

TIVOLI 83

ALEXANDER H. WYANT, N.A.

The Adirondacks was the school in which Alexander Wyant found his art. He was a tolerable painter when he started from his home in Ohio for study in Düsseldorf, and there, also, must have added something to his craftsmanship. But it was face to face with nature, as far removed as possible from conventions of the artistic workshop, or of any other kind, that he learned the secret of expression. Nature had much to say to him and he to her, and little by little he found the means to record their com-

munings. So far as the world is concerned, the life of a true landscape artist, like that of a happy nation, has little history. It is recorded in his works.

He was a National Academician, a member of the Society of American Artists, one of the founders of the American Water Color Society, and a contributor to all the exhibitions. So were other painters, much less memorable. These facts are merely milestones in his life. For the life itself—what it meant to him and the use he made of it—one must search his works. In these one finds the qualities of poetry; not of the dramatic, kindling style, but tender, alluring and infinitely delicate in expression. And withal, there is strength, only it is held in firm reserve. He was fond of gray and sombre effects, but could be sunny and buoyant when the mood was on him—in a manner most spontaneous and sympathetic. Born, 1836; died, 1892.

AT SUNSET 78

ROBERT WYLIE

Born in the Isle of Man, 1839. Died in Brittany, 1877. Brought to America when a child. Pupil of the Pennsylvania Academy, Philadelphia, the directors of which sent him in 1863 to study in France. Medal at Paris, 1872.

To Robert Wylie is due the discovery and development of Brittany as a mine of artistic material. He it was who first settled to study and paint at Pont Aven, where, now that he is dead, has sprung up one of the most extensive permanent art colonies in Europe. Brittany affords material for the painter of figures of cattle, of landscape, and of the sea. Its picturesqueness is endless, and its variety of pictorial wealth inexhaustible. The people in particular, preserving, as they do, the manners and costumes of the past, and being but lightly modernized in spirit, furnish the artist with abundant material. It was among them that Wylie found the successes which made him famous.

THE THIEF 88

WATER COLORS

CATALOGUE

SALE AT MENDELSSOHN HALL

FRIDAY EVENING, JANUARY 27, 1905

BEGINNING PROMPTLY AT 8.30 O'CLOCK

No. 1

DAVID OYENS

Contemporary

INTERIOR OF A STUDIO

A corner of the studio is shown in which stands a table, covered with bric-à-brac. In front of it, nearly in the centre of the composition, a lady reclines in an arm-chair, leaning her head upon her left hand. Her figure is seen in profile, facing to the left. In a recess on the right of the background stand a piano and stool.

Signed at the lower left, DAVID OYENS.

Height, 11 *inches; width,* 9 *inches.*

No. 2

H. W. KERR, A.R.S.A.

Contemporary

A CONNEMARA BAILIFF

The figure is represented half length: an old man in high black hat, resting his scrubby chin on a red necktie; wearing a brown waistcoat, unbuttoned, over a black one. His right thumb is inserted in the armhole, and his left hand grasps a stick.

Signed at the upper right, H. W. KERR, '88.

Height, 13 *inches; width,* 10 *inches.*

No. 3

ANTON MAUVE

1838—1888

COW IN STABLE

The scene is the interior of a cowbyre, with whitish weather-stained plaster walls, and a rude stall on the left. Facing this and standing across the picture is a white cow with a black head and neck, and a spot of black on the left shoulder.

Signed at the lower right, MAUVE.

Height, 9½ *inches; length,* 12½ *inches.*

No. 4

GEORGE POGGENBECK

1855—

NIGHT

From the extreme left of the foreground projects a street lamp, behind which are some trees. Between their trunks and foliage appears a row of white houses which occupies the back of the scene, until, a short distance from the right, it terminates on a corner, where a line of trees runs back. The misty whiteness of the buildings is interrupted by the yellow glow in one of the windows on the ground floor. Conspicuous against the roof, the gable of which mounts in steps, is a large dormer window.

Signed at the lower left, Geo. Poggenbeck, '89.

Height, 10 *inches; length,* 14½ *inches.*

No. 5

J. H. WEISSENBRUCH

1824—1903

AT TWILIGHT

A house, with two tall, almost leafless trees close up on each side of it, stands dark against the sky, reflected in a stream which runs diagonally across the foreground. On the left of it is a green meadow. The scene is pervaded with the effect of waning light.

Signed at the lower left, J. H. Weissenbruch.

Height, 13½ *inches; width,* 9½ *incnes.*

No. 6

B. J. BLOMMERS

1845—

HAILING THE BOATS

Two women stand side by side on the sand, looking out to sea, where a fishing smack approaches over the whitening water. Both wear white caps; the one on the left, whose dress is a dull slaty color, waves an arm; her companion holds her blue apron about a baby in her arms, and at her side on the sand lies a child in a straw hat.

Signed at the lower left, BLOMMERS.

Height, 14½ *inches; width,* 11½ *inches.*

No. 7

MISS A. NUGENHOLTZ

Contemporary

THE CART

The back view of a two-wheeled cart, driven by a man, is seen upon the sandy road, which stretches back from the foreground. On the left of it is a row of four slim trees, and on the opposite side another of three, whose foliage encloses an open space of white light, visible at the end of the road, while overhead the sky is gray and stormy. Beyond the trees on each side stretch flat polders.

Signed at the lower right, A. NUGENHOLTZ.

Height, 11 *inches; length,* 18 *inches.*

No. 8

TONY OFFERMANS

1854—

IN A DUTCH FARMHOUSE

The fireplace is on the right, and under the hood of it stands a woman in dark skirt and white tippet and cap, tending the pot. To her left, a bluish cupboard, with two dishes on it, stands against the whitish drab wall. Overhead is a raftered ceiling. On the left is a timber construction of post and brackets, through which streams of light reflect upon a brass pot that stands on the floor.

Signed at the lower right, T. Offermans.

Height, 13 *inches; length,* 18 *inches.*

No. 9

GEORGE POGGENBECK

1855—

CALVES IN A CLOSE

In a green spot, enclosed with a stout timber fence and trees, lie three calves. The black and white one in front of the group faces to the left; the others, respectively, brown and white and black and white, are turned in the opposite direction. A fourth calf, black and white in color, lies, facing us, under the shade of a beech tree on the right.

Signed at the lower right, Geo. Poggenbeck.

Height, 12½ *inches; length,* 18½ *inches.*

No. 10

J. S. H. KEVER

1854—

DIVIDING THE PROFITS

A little boy in blue shirt sleeves is sitting in a chair, his feet in sabots dangling above the floor. In front of him, to the left, stands a smaller child, dressed in a dull blue skirt, drab waist-body, and long-sleeved white chemise. Her hands are joined to his, and both heads bend down in absorbed interest. Upon the left is the glow of the fireplace.

Signed at the lower right, KEVER.

Height, 18 *inches; width,* 13½ *inches.*

No. 11

JACOB MARIS

1837—1899

AT DORDRECHT

The sky's paling light is reflected in the water of the harbor, the scene otherwise being shrouded in gloom. Barges, one of them with a sail flapping loose, are moored on the right against a high bank, which is covered with trees. Above their tops, near the centre of the composition, is visible the sloping roof of a church tower. To the left an arched bridge makes a dark band between sky and water.

Signed at the lower right, J. MARIS.

Height, 13½ *inches; length,* 19 *inches.*

No. 12

WILLEM MARIS

1844—

MILKING

Beside a post and rails on the right of the bright green pasture a boy sits milking a red and white cow, which faces the spectator. In the distance on the left appear other cows, and on the horizon indications of roofs, under a delicate pearly sky.

Signed at the lower left, Willem Maris.

Height, 13½ *inches; length,* 19 *inches.*

No. 13

F. P. TER MEULEN

1843—

THE SAND CART

The last light hovers pale along the horizon, and the scene is wrapt in gathering darkness, except where a faint reflection shows on a pool of water in the sandy foreground. A two-wheeled cart drawn by a brown and white ox is moving across toward the right. As the driver walks beside it, his head and shoulders appear above the animal.

Signed at the lower left, Ter Meulen.

Height, 11 *inches; length,* 20½ *inches.*

No. 14

MRS. M. P. BILDERS-VAN BOSSE

1837—1900

IN A BEECH FOREST

Near the centre of the composition, conspicuous in front of the other trees, stands a big gray trunk, whose smooth finger-like roots grip the mossy ground. The latter rises gently toward the back, where feathery trees show against a fresh gray-blue and white sky. The top of the picture is filled with tawny yellow foliage.

Signed at the lower right, M. Bilders-Van Bosse.

Height, 12½ *inches; length,* 21 *inches.*

No. 15

MISS MARGARETHE V. ROSENBOOM

Contemporary

ROSES

On the left corner of a table lies a spray of roses. There are three very full-blown white blossoms tinged with pink, and, projecting on the left, a bud.

Signed at the lower right, Margt. Vogel Rosenboom.

Height, 13½ *inches; length,* 20½ *inches.*

No. 16

THÉOPHILE DE BOCK

1851—

A LANDSCAPE

Against a gray sky, full of clouds, lies a dull olive-green hill, divided up into fields. On the right rises a slender tree. From the base of the hill water stretches to the front of the picture; a bright green spur of pasture jutting into it from the right, and another of lighter hue projecting from the left nearer the foreground. The banks and the water itself are sprinkled with rushes.

Signed at the lower left, TH. DE BOCK.

Height, 14 *inches; length,* 21 *inches.*

No. 17

JAN VAN ESSEN

1854—

LION COUCHANT

The lion is lying with his head to the right, the cheek flat to the ground; the legs and tail extended on the left. His left hind paw protrudes between the other hind leg and the right front one. His eyes gaze sleepily at the spectator.

Signed at the lower left, JAN VAN ESSEN, S. 1894.

Height, 13½ *inches; length,* 22 *inches.*

No. 18

ANTON MAUVE

1838—1888

WINTER IN HOLLAND

The level country is covered with snow, out of which stand up a few blades of grass, in the distance on the right a single slender tree, and on the left of the foreground a scrubby hedge. Opposite to it on the right are indications of a ditch. The fence rail between these two is being lifted by the shepherd, around whom the sheep are massed. The sky is dark gray on the horizon, but slightly tinged with rose in the upper space, where a few birds are flying home.

Signed at the lower right, A. MAUVE.

Height, 15 *inches; length,* 22 *inches.*

No. 19

JACOB MARIS

1837—1899

SUBURBS OF THE HAGUE

From the centre of the foreground a stream winds back irregularly between mossy banks. Stretching almost across the front of it is a punt; a man in blue sitting in the stern of it by the left bank. The meadow from this point extends back to a clump of trees. In the centre of the horizon roofs are visible. Over the horizon is a tall white sky, with a patch of blue half-way up on the left, and gray toward the right.

Signed at lower left, J. MARIS.

Height, 16 *inches; width,* 13 *inches.*

No. 20

WILLEM MARIS

1844—

A COOL SPOT

There is a peep of sky in the upper right-hand corner; otherwise a profusion of greenery forms the background of the green bank, which slopes down to the limpid green pool that occupies the foreground. On the edge of the water, while her little ones are coming down the bank or already swimming, a white duck is preening her feathers. On the bank itself rests a black duck with a white one behind it.

Signed at the lower left, WILLEM MARIS.

Height, 17 *inches; width,* 12½ *inches.*

No. 21

WILLEM MARIS

1844—

COWS IN THE MARSH

In the foreground appears a little pool, with rushes on its edge and some tall reeds on the right bending over in the wind. It reflects the shadow of a brown and white cow that stands on the side opposite to the spectator, facing to the right. A little farther back in the moist, green pasture is another, whose dark brown body is turned nearly square to the front. Others appear in the distance.

Signed at the lower right, WILLEM MARIS.

Height, 15 *inches; length,* 20½ *inches.*

No. 22

ANTON MAUVE

1838—1888

BOY AND COW

In front of a hedge which crosses the picture, against a gray and white lowering sky, stands a boy, holding by a rope that passes from its horn a cow; both facing to the right. The beast is white, with a black mark on her neck and black patches on her flank. The boy, dressed in a blue shirt, drab suit, and sabots, holds a stick, which projects behind him.

Signed at the lower right, A. Mauve.

Height, 16½ *inches; length,* 23 *inches.*

No. 23

JOHANNES BOSBOOM

1817—1891

IN A DUTCH BARN

A row of timber stalls extends along the left of the barn. At the end of it is a large fireplace, with some Delft plates resting against the wall on the mantelshelf. A woman stands in front of the fire, the light from a window in the right wall falling upon her back. Against this wall leans a spade and broom. Two cats are sitting on the floor to the left.

Signed at the lower right, J. Bosboom.

Height, 14 *inches; length,* 27 *inches.*

No. 24

M. KAMERLINGH-ONNES

1860—

FLOWERS

In a glass globular vase is a profusion of roses, of white and delicate pink color. Behind them appears a screen with dark panels enclosed in gold mounts.

Signed at the lower right, M. Kamerlingh-Onnes, 1890.

Height, 21 *inches; width,* 16 *inches.*

No. 25

LUDWIG DETTMAN

1865—

THE POTATO HARVEST

In the foreground of the field, toward the left, a woman kneels beside a basket, picking up potatoes. Her figure is seen in profile, facing to the right. Behind her, with his body turned in the opposite direction, a man is digging, and beyond him stoops another woman. Near her are little coils of smoke from the burning vines. On the right of the picture a road winds up to the sloping horizon, above which hangs a pale moon in the darkened pale-blue sky.

Signed at the lower right, L. Dettman, '89.

Height, 16½ *inches; length,* 22 *inches.*

No. 26

P. DE JOSSELIN DE JONG

1861—

SCHEVENINGEN FISHER-GIRLS

The heads of the three girls, close together, mount in a diagonal line from the right lower corner. Each wears a white cap; the centre having metal disk ornaments at the sides of the forehead, the others little tufts of ribands. The hands of the girl in the middle are shown, engaged in knitting, over which she bows her head. The shoulders of the outside girls are crossed with the flaps of their white aprons, while the other wears a black and white striped gown.

Signed at the lower left, P. DE JOSSELIN DE JONG.

Height, 16 *inches; length,* 25 *inches.*

No. 27

ALBERT NEUHUŸS

1844—

IN A DUTCH HOUSE

The light streams through a window at the left, on to an old woman who sits by a table near it stitching, and on to a little child that stands by the table, facing the window. On the left of this group and nearer to the front sits an older girl reading a letter. Dressed in a dark blue gown, her figure is seen in profile, facing to the right, and makes a dark spot against the light. Beside the gray wall on the right of the picture stands a reddish brown cupboard.

Signed at the lower right, ALBERT NEUHUŸS.

Height, 22 *inches; width,* 17½ *inches.*

No. 28

JOHANNES BOSBOOM

1817—1891

IN THE CHURCH, MIDWOLDE, HOLLAND

A portion of the church is shown in the foreground, separated by a pointed arch from the transept beyond, in which under a lancet window is a tomb with a recumbent figure upon it. A man and a boy are standing in front of it, facing the window, in which is colored glass, representing among other designs what seems to be a coat of arms. Outside the arch upon the right is a wooden pulpit, surmounted by a sounding-board, and in front of it are rows of dark oak pews. The following inscription appears at the bottom of the picture: "Kerk met Graf Tombe te Midwolde, prov. Groningen."

Signed at the lower right, J. Bosboom.

Height, 22 inches; width, 17 *inches.*

No. 29

W. B. THOLEN

1860—

AT THE BUTCHER SHOP

The scene represents the dim interior of a butcher shop, with a view through the open door at the end of a pale-lighted street. On the left of the shop a beef and a sheep are hanging from the ceiling. With his back to them the butcher in blue blouse stands at the block, cutting meat. His figure shows dark against the light in the doorway.

Signed at the lower left, W. B. Tholen.

Height, 19 *inches; width,* 12 *inches.*

No. 30

ANTON MAUVE

1838—1888

IN THE SHEEP STABLE, LAREN

The interior is of drab-colored boards, with a post on the right that helps to support the ceiling. Along the back wall, above the feeding rack, is a slit, where the woodwork has broken away; and through it the light strikes on the blue blouse of the shepherd. He is stooping to place an armful of food in the rack, and the sheep are crowding to it.

Signed at the lower right, A. Mauve.

Height, 17½ *inches; length,* 24½ *inches.*

No. 31

J. S. H. KEVER

1854—

THE NOONDAY REPAST

In front of the window on the left, which is screened with a white muslin blind, stands a table with two dishes on it. At the side removed from the spectator, so that she is facing him, sits a mother with a baby on her lap, feeding it with a spoon. In the centre of the floor a little boy, in slate-colored trousers and blue shirt, kneels on the tiles, eating his meal from the top of a box.

Signed at the lower left, Kever.

Height, 23½ *inches; width,* 17½ *inches.*

No. 32

MISS WALLY MOES

YOUNG DEVOTEES

Five little girls with rosaries in their hands are kneeling with their faces toward the left. Three of them are bowing their heads; one gazes sideways toward the altar, or whatever may be the object of their devotions, which is not shown in the picture, while the little one in front faces the spectator. Their costumes are slate and gray and black, with touches of red.

Signed at the lower right, WALLY MOES.

Height, 22½ *inches; width,* 14 *inches.*

No. 33

H. VALKENBURG

1826—1896

THE SPINNER

The kitchen is dimly lighted from a window at the back, and from another one, high up on the right, beyond a beam-supported opening. Beneath the former window stands the spinning wheel, in front of which sits a woman, feeding the wool on to a winder at her left side.

Signed at the lower right, H. VALKENBURG.

Height, 17½ *inches; length,* 20½ *inches.*

No. 34

F. P. TER MEULEN

1843—

COWS IN THE FOREST

In the foreground of a leafy spot are grouped four cows. In front on the left is a dun, almost facing us, and to her right a black one, her body turned three-quarters to the right, but the head full to the front as she grazes. Behind this one are two others. A little back on the left appear the head and shoulders of a girl among the bushes.

Signed at the lower left, TER MEULEN.

Height, 17½ *inches; length,* 28½ *inches.*

No. 35

B. J. BLOMMERS

1845—

GIRL KNITTING

A young girl is sitting on the left end of a window-seat knitting. Over one of the casements a blind is drawn, but the other is open, showing a view of palings with trees beyond. The girl wears a blue apron, and below it peeps out a bare foot. To her right a baby is seated on a chair, its little body shown in profile, with the toes sticking up.

Signed at the lower right, BLOMMERS.

Height, 24½ *inches; width,* 19 *inches.*

No. 36

NICOLAAS BASTERT

1854—

OCTOBER—HOLLAND

A large slate-colored barn fills the right half of the background. In front of it is a flock of sheep, with a shepherd in blue coat and black trousers at their head, his black dog sitting to the right of him. Upon the left of the composition oaks and plane trees reach to the foreground, on the right of which is a pond interspersed with patches of green grass. Overhead is a gray hazy sky.

Signed at the lower right, N. Bastert.

Height, 18 *inches; width,* 27 *inches.*

No. 37

LOUIS APOL

1850—

A WINTER MOON

A driveway, covered with snow, leads back from the foreground to a gate between stone posts. The road is bordered on the left with low bushes, encrusted with snow, while on the opposite side the branches of trees are bowed down beneath their white burden. A pale moon hangs high up in the dark, slaty-colored sky, its light gleaming on the tops of the stone posts and diffusing a gentle radiance over the drive and in and out among the masses of snow-laden foliage.

Signed at the lower right, Louis Apol.

Height, 20 *inches; length,* 26 *inches.*

No. 38

JEAN FRANÇOIS MILLET

1814—1875

THE CLOSE OF DAY

Pastel

Standing among the clods he has been hoeing, a laborer in drab clothes has laid down his mattock and is drawing the sleeve of a dull red waistcoat on to his left arm. Farther back on the left of the field, already silvered over with the paling light, stands a plough, the two horses appearing over to the right, on the way homeward to a village indicated on the horizon. The lower sky is slightly tinged with rose, but high up, where the evening star gleams, it is pale blue.

Signed at the lower right, J. F. Millet.

Height, 28½ *inches; length,* 36½ *inches.*

From the Sale of the M. E. May *Collection, Paris,* 1890. *Catalogue No.* 80. (*Exposition Centennale de* 1889)

No. 39

MRS. S. MESDAG-VAN HOUTEN

1834—

A PEASANT'S HUT

Three corn sheaves stand erect on the right of the foreground. Behind them is a white-walled cottage with a pitched roof of thatch, which at the side slopes clear down to the ground. Nestling close to it, on the right, is a haystack. On the left of the cottage a woman in a white cap stands with four hens dotted round her.

Signed at the lower right, S. Mesdag-Van Houten.

Height, 20 *inches; length,* 28½ *inches.*

No. 40

ALBERT NEUHUŸS

1844—

ALONE IN THE WORLD

In the middle of a comfortable kitchen an old woman sits peeling apples, her figure being turned a little toward the right. At her left stands a table with a white cup on it, and by the leg of the table a black hen is pecking on the floor. Behind the woman's figure, to the right, a pot hangs over a bright fire.

Signed at the lower right, Albert Neuhuÿs.

Height, 21 inches; length, 27 inches.

No. 41

JOSEF ISRAËLS

1824—

JAN IN THE BABY-CHAIR

The chair occupies the centre of the picture, wheeled up with its back partly turned toward the fireplace on the left. The brown woodwork rises above the baby's head, and the cylindrical front of the chair encloses its legs. The rosy face, encircled with a white cap, bends down to watch a silvery black cat that, seated on the tiled floor, is reaching up with its paws against the front of the chair. The wall at the back is grayish blue below and darker blue above.

Signed at the lower right, Josef Israëls.

Height, 29½ inches; width, 24 inches.

(*See letter of Josef Israëls under No. 74*)

No. 42

A. M. DE NEUVILLE

1836—1885

THE FLAG OF TRUCE

From under the arched gateway in the ramparts, along the snowy road, approaches a German officer, accompanied by a bugler and a sergeant, carrying a white and black flag. Blindfolded, they are being escorted by a detachment of French troops. As the group passes a shattered house on the right of the street, a woman with a baby in her arms rushes forward, shaking her fist and hurling maledictions. A man checks her advance in his arms, and an old woman at her back seems to be imploring her to restrain herself. Other figures complete the group. On the right of the foreground a man is raising the trap-door of a basement, and an old woman, attracted by the outcry, stands beside him, peering out into the street. On the extreme left of the foreground is a barking dog.

Signed at the lower right, A. DE NEUVILLE, 1884.

Height, 26 inches; length, 36 *inches.*

Exhibited at the Salon of 1885.

No. 43

J. H. WEISSENBRUCH

1824—1903

ON THE CANAL

On the canal which runs back from the front of the picture lie two barges, moored end on to each other beside the bank. The latter is a village street bordered on the left by a row of houses, while on the opposite side of the water appear two other houses. In the foreground of the street, opposite to one of the landing stages, a woman in a white cap is walking away from us. A little farther back two other women are approaching, and a man stands by the gang-plank of the hinder barge. Cold gray clouds are rolling in the white sky.

Signed at the lower left, J. H. Weissenbruch.

Height, 18½ *inches; length,* 26 *inches.*

OIL PAINTINGS

No. 44

FRANÇOIS SAINT BONVIN

1817—1887

THE CLOISTER

The foreground is paved with large squares of alternate black and white marble. In the centre of it is a tripod standard candlestick, and in the left corner a nun, in black habit and white veil, kneels at a prayer-desk in front of a crucifix which hangs upon the wall. Above her is a window, beside a red stone arch that opens into a corridor. Here another nun, similarly habited, is moving toward a brightly lighted court, the walls of which are decorated with rose and gray.

Signed at lower right, F. Bonvin.

Height, 13 *inches; width,* 11 *inches.*

No. 45

EUGÈNE FROMENTIN

1820—1876

ARABS ON THE MARCH

The scene is a level stretch bounded by rocky hills. On the right advances a camel bearing a howdah with curtains of striped red and blue. It is attended by footmen and a rider on a gray horse. In advance of it, occupying the centre of the picture, caracole two horsemen: the nearer to us, with an amber-colored cloak over a red bodice, upon a dapple-gray; his companion, dressed in dark blue, upon a black horse. On the left of the picture, with his back to the spectator, is the leader of the cavalcade, mounted upon a chestnut, with the white veil of his head-dress falling over a black cloak. Emerging from a gully in the middle distance appear other men a-horse and on foot.

Signed at the lower right, Eug. Fromentin, *and dated on the lower left,* '75.

Height, 12½ *inches; length,* 16 *inches.*

No. 46

RICHARD NORRIS BROOKE

1847—

THE HARVEST FIELD

On the left of the foreground, where a dog sits beside a basket and sickle, two sheaves are lying in the stubble. From these a line of shocks extends diagonally across the field, near the end of which is the figure of a man at work. The view is terminated by two smooth hills under a whitish-gray sky.

Signed at the lower right, R. N. Brooke.

Height, 10 *inches; length,* 15 *inches.*

No. 47

J. B. C. COROT

1796—1875

LAKE NEMI

Beyond the foreground of richly dark olive-green grass a figure is descending the farther slope. On its left are two beech trees, on its right a willow and a beech, their trunks and branches showing dark against the warm, creamy sky, upon which the foliage is delicately furred, darkening toward each side.

Signed at the lower right, COROT.

Height, 8½ *inches; length,* 16½ *inches.*

No. 48

FERDINAND ROYBET

1840—

THE PAGE

The figure, placed one-quarter to the front and facing left, is shown nearly as far as the waist, seated in a crimson chair against a dark background. The soft, blonde hair is short and parted down the centre. The flesh tints have a soft gray bloom, the delicacy of which is heightened by the contrast of the double layers of white collar. The sleeve of the doublet is of dove-gray silk, while flashes of rose and amber brighten the front of the garment.

Signed at the upper left, F. Roybet.

Height, 16½ *inches; width,* 12½ *inches.*

No. 49

J. B. C. COROT

1796—1875

VILLE D'AVRAY

The foreground is a meadow of soft gray-green grass, in the centre of which a woman in a red cloak and white cap stands by a child. Some distance back the ground descends, and above the brink of the bank appears in the centre the pollarded top of a willow, from which a few branches spread. To the left of it the chimney and brown roof of a cottage are visible between two tree trunks. On the opposite side of the picture are two other trees and the roof of another cottage. Farther back a line of water crosses the composition, bounded by low hills. The dark olive and amber-gray foliage of the trees is softly blurred upon the white cumulus clouds, that pass above into a warm gray sky.

Signed at the lower right, COROT.

Height, 11½ *inches; length,* 16½ *inches.*

No. 50

J. B. C. COROT

1796—1875

AT NIGHTFALL: A STUDY

On the left of the picture is a light gray tree trunk surrounded by masses of soft, olive-green foliage. The darkened foreground slopes up to an edge, on the other side of which is a descent. On the brink, beside the foot of a dark trunk, stands a leopard, its form silhouetted against the bright, rosy horizon. Above it hang flakes of fainter rosiness in the warm, grayish-blue sky.

Signed at the lower left, COROT.

Height, 15½ *inches; width,* 12½ *inches.*

No. 51

CONSTANT TROYON

1810—1865

CATTLE AT REST

In the foreground of a level pasture rests a group of cattle, surprised in their ruminations by a black sheep-dog. He is looking up at a black cow, whose head, with a tuft of white between the horns, is gazing down at him from over the back of a white cow with a red head and a red spot on its back, that lies facing to the right. Seen above her broad back, on the left, stands a brownish-black bull-calf, with a light patch on its hind leg. Overhead is an expanse of grayish-white sky, broken by a space of pale blue high up on the left.

Signed at the lower left, C. Troyon, *and bears seal,* Vente Troyon.

Height, 18 *inches; length,* 21½ *inches.*

No. 52

GUSTAVE GUILLAUMET

1840—1887

STREET IN AL KANTARA

The sun strikes down into the narrow street, lighting the creamy-colored architecture on the right and a yellow wall at the end, where a figure in red appears, and palm trees show above the masonry. At a doorway in the shade of the left of the street a figure stands as a black donkey emerges. On the opposite side of the way, a woman in a geranium-colored garment sits playing with a child that lies inside the doorway. Behind her stands a woman with a baby in her arms; and farther back is a group of children.

Signed at the lower right, G. Guillaumet.

Height, 16½ *inches; width,* 13 *inches.*

No. 53

CHARLES FRANÇOIS DAUBIGNY

1817—1878

A SUMMER LANDSCAPE

A man, with a burden on his back, approaches along the dusty road, which stretches from the left of the picture to a spot in the centre of the horizon marked by three slender poplars and a clump of dark willows. Between these and a mass of trees that fill in the left of the horizon appear the church spire and roofs of a village. The ground slopes gently toward the right, where the bend of a river is visible. Gray cumulus clouds roll over the horizon, softly blurred on the right, but toward the left tossing and smoking in volumes of whitish and darker gray.

Signed at the lower right, DAUBIGNY.

Height, 16½ *inches; length,* 28½ *inches.*

No. 54

THÉODORE ROUSSEAU

1812—1867

EVENING

On the left of the foreground is a steep bank, covered with grass and fern and boulders. A man in a white shirt is descending it, to gain a turf-covered path that leads back under the trees to a little opening of light. Through the rich, olive-brown foliage appears a trifle of red in the sky, which above the tree-tops is filled with little creamy and rose clouds.

Signed at the lower left, TH. ROUSSEAU.

Height, 13¾ *inches; width,* 8½ *inches.*

Originally from the Collection of M. LOUIS MANTE, *Marseilles.*

No. 55

CONSTANT TROYON

1810—1865

SOUVENIR DE LA FERME DE ST. AUBIN

Standing in a pasture that stretches back to a distant line of trees are a cow and a donkey. The former is seen in profile, fronting to the left; turning, however, to the spectator its head, which is evenly marked with red patches, divided by a narrow line of white from the crest to the nose. The rest of the body is white, and upon it the main light of the picture is concentrated. In front, turned three-quarters to the right, stands the donkey, black except for a spot of white above the nose and another on the chest.

Signed at the lower right, C. Troyon, *and bears seal,* Vente Troyon.

Height, 21½ inches; length, 26 inches.

No. 56

GUSTAVE GUILLAUMET

1840—1887

SPINNERS AT LAGHOUAT

The scene is the interior of a house in the Sahara. On the left sits a woman in a rose-colored gown with a black cloak over her shoulders, carding wool. At her side hangs from a hook in the ceiling the skin containing water. On the right of the picture, beside a sleeping berth, rudely constructed of undressed timber, on which is a baby, stands another woman in white costume. With her left hand she holds a distaff above her head, while her right hand twists the thread to which the spindle is attached.

Signed at the lower right, G. Guillaumet.

Height, 15½ *inches; length,* 20 *inches.*

No. 57

JOHN CONSTABLE, R.A.

1776—1837

A HEATH

Two donkeys stand in a hollow of the sandhill which occupies the right of the foreground. A little farther back in the centre appears a pool beside which stand a man and two donkeys, and sloping up from the left side of the water is a smaller mound of sand, on which rests a man in a red shirt. Beyond this mound is an elevation covered with yellowish-brown trees, and the latter are continued across the horizon, dipping down in the centre and rising to a windmill on the right. Just above the lowest point hovers the funnel of a storm cloud, which spreads away through the right of the sky in a bluish drab mist. Against the latter show the black and white wings of a number of plovers.

Height, 24 inches; length, 29½ inches.

No. 58

KARL DAUBIGNY

1846—1886

EARLY MORNING ON THE OISE

On the high bank to the left is a row of white, thatched cottages, beside which a tall poplar rears up above some other trees. By the path which descends to the water's edge a woman in white bodice and blue skirt is approaching to fill her pitchers. The ferry-boat has just touched the bank, carrying a woman in a red cap, a dun cow and two black ones. The ferryman is pulling in a small boat alongside. Beyond this group, among the rushes which grow in the river, is a man in a punt. A clump of small trees closes in the right of the picture, and beyond it in the centre is a view of low distant hills.

Signed at the left, KARL DAUBIGNY, 1871.

Height, 15 *inches; length,* 25 *inches.*

No. 59

ANTON MAUVE

1838—1888

HUNTER AND DOG—EARLY MORNING

A cold glare lies along the horizon, above which gray clouds are scudding under a roof of dark gray. A hunter, in a black coat, with game-bag slung under his left arm, and his gun carried, with muzzle down, under his right, moves across the rough ground, on which patches of sand show between the scanty grass. By his side is a white and tan setter, that is looking off toward a bunch of leafless bushes on the left of the picture.

Signed at the lower right, A. Mauve.

Height, 20 *inches; length,* 31½ *inches.*

No. 60

CHARLES FRANCOIS DAUBIGNY

1817—1878

LE LAC

On the right of the foreground, lush green grass extends to the water's edge, where two laundrywomen kneel at their work. Farther back along the same bank a single-masted barge is moored, a rowboat floating at each end. The mast rears up against the range of a yellowish hill, above which is a bright horizon, overtopped with volumes of pearly-gray clouds. Upon the left bank, in the middle distance, stands a clump of poplars and shorter growth.

Signed at the lower right, DAUBIGNY.

Height, 11½ *inches; length,* 21 *inches.*

No. 61

JOHN CONSTABLE, R.A.

1776—1837

HAMPSTEAD

The foreground is occupied by a large sandhill, rising from left to right in a somewhat triangular mass, crowned by a white house with red roof. At the bottom of the hill, upon the right, two men are busy with a cart, to which a brown horse is harnessed, while a white one, loosed from the traces, stands facing it. Coming round the foot of the hill, on the left, appears a man in charge of three donkeys. Beyond them lies a pool of blue water, on the edge of which a donkey, ridden by a man in a white shirt, is drinking. On the left of the middle distance rises an eminence, upon which a white house shows among the trees, two of the latter being poplars. Another white house dots the plain which stretches back to the horizon. Shaggy dark clouds drive across the sky, which, however, grows lighter toward the right and shows a glimpse of blue.

Height, 25 *inches; length,* 30 *inches.*

No. 62

J. S. H. KEVER

1854—

AMUSING THE BABY

With her back to a window on the left of the composition, a child sits holding a baby on her lap, whose fat face bends forward to look at the antics of a black kitten. It is lying on its back on the tiled floor, with its four white paws in the air. The sight also attracts the attention of an older girl, in an olive-black gown and black cap, who, sitting in the centre of the floor, bends forward. At the back of the room is the dark recess of the fireplace, where some embers glow on the hearth.

Signed at the lower right, KEVER.

Height, 21½ inches; length, 26½ inches.

No. 63

WALTER GAY

1856—

A PROVINCIAL ASYLUM

The scene is the corner of a sunny room with windows on both sides. White curtains are drawn across their lower part, but above appears a view of a court with red brick walls, enclosing trees. Along the left-hand window stretches a table, at which, with her back to the light, sits a young woman. In the centre of the room an old woman in a dark drab dress with a blue apron, and a shawl over her shoulders of creamy stuff with rosy flowers, stands occupied with her needle. Back to the right-hand window sit two other women, stitching; one wearing a pale blue, the other a yellow apron. On the extreme right of the foreground is a basket filled with needlework.

Signed at the lower left, WALTER GAY.

Height, 28 *inches; length,* 37 *inches.*

No. 64

GOTTHARD KUEHL

1851—

AN ORPHAN SCHOOL

Parallel rows of brown-topped desks, spotted with children, fill the angle of the school-room, which is bright with the sunshine that streams through the tall windows on the left. In front, a girl in a yellow dress is leaning over the desk, writing on a slate; a child, resting her bushy head on her hand, sits opposite; to the left another is knitting; two gaze through the window, while three are playing with a doll. On the gray wall behind them hangs a large map of Europe.

Signed at the lower left, G. KUEHL, PARIS.

Height, 37 *inches; width,* 27 *inches.*

No. 65

EUGÈNE ISABEY

1804—1886

A SHIPWRECK

A slash of scarlet appears to the left of the darkened sky. In the gloom which wraps the distant sea a two-masted ship is dimly visible. The crew has escaped in the small boats, and these are huddled together in the clearly lighted foreground, tossing in the tumult of the water. One boat is capsizing; two men are clinging to its gunwale; others struggle in the water, while the rest of the survivors present a tangled mass of color and moving forms.

Stamped on the lower right, VENTE ISABEY.

Height, 19½ *inches; length,* 57½ *inches.*

No. 66

ANTON MAUVE

1838—1888

SHEEP COMING OUT OF THE FOREST

Except for a patch of white and pale blue sky in the left top corner, the back of the picture is filled in with pine trees, between the trunks of which appear vertical slits of light. The sheep are streaming out from under the trees on to the pale sandy-colored grass, the light falling on their backs while their sides are in shadow. In the midst of them moves the dark-coated shepherd, holding his crook horizontally across his body, while his dog watches in front.

Signed at the lower right, A. MAUVE.

Height, 32 *inches; length,* 43½ *inches.*

"Sheep Coming Out of the Forest," by Anton Mauve, is another fine example of Dutch art. Mauve must have loved sheep; he paints them with such feeling. He seems to have known all their ways and to have delighted to portray them shyly huddling together, confidently following their leaders or on the roadside. This picture was the one for which the artist received his medal in the Salon of 1887. At the same time he exhibited a much larger and some thought a more important picture, which is now owned by Mr. Joseph Jefferson. Many persons are under the impression that the latter picture received the medal. Mr. Richard N. Brooke, the Washington artist, informs me that when he was in Larens in 1890 Mme. Mauve assured him that it was the smaller picture, in the Salon of 1887,

which won the medal. To assure him that she was not mistaken she offered to conduct Mr. Brooke to the spot itself from which the picture was painted to which she referred. This she did, and Mr. Brooke saw before him the exact background of Mr. Waggaman's picture. As Mme. Mauve was with her husband when he painted both pictures and when he received his medal, it is not probable that she was mistaken in the matter.—L. E. Van Zandt *in "The Art Interchange," June,* 1894.

No. 67

OTTO DE THOREN

1828—1889

APPROACHING STORM

Under the threat of a dark slaty sky, angrily slit with streaks of white and gray, a man, in blue blouse, is unhitching his three horses from a plough. A dapple-gray and a brown horse stand facing him, while a white one has his back to us, his mane and tail blown by the wind. Below the level of the field on the left appear the roofs and gables of some buildings; and a path winds back from them up the ascending ground, passing a haystack on its right, and stretching onward to some low hills on the horizon. This picture is mentioned in the Cyclopædia of Painters and Paintings, its date being 1867.

Signed at the lower right, O. DE THOREN.

Height, 28 *inches; length,* 36 *inches.*

No. 68

CHARLES ÉMILE JACQUE

1813—1894

HOMEWARD BOUND—MOONLIGHT

On the edge of a hill which slopes down from left to right of the picture, is a moving flock of sheep, out of which rises the figure of the shepherd. From the waist up it looms dark against the grayer darkness of the sky. To the right, hanging low above the earth, is a three-quarters moon, which spreads its luminosity through that portion of the sky, and lights with a great diversity of paler reflections the heads and backs of the sheep.

Signed at the lower left, CH. JACQUE.

Height, 28 *inches; length,* 40 *inches.*

No. 69

ALBERT NEUHUŸS

1844—

THE FRUGAL MEAL

In a dimly lighted kitchen the family are seated round a table, in the centre of which is the dish of food. The father's back is toward the spectator; opposite to him sits the wife; to his left the grandmother, while on his right a daughter holds the baby on her lap, as it brandishes a bright metal spoon. On the red-tiled floor, to the right of the picture, a buff cat is feeding out of an earthenware bowl, near it lying a turnip. The walls are dark drab in color; a recess appears on the right; and, on the other side of the kitchen, a white post catches the light.

Signed at the lower left, Albert Neuhuÿs, 1892.

Height, 30 *inches; length,* 40 *inches.*

[Copy]

Laren, *July 22d,* 1893.

To Mr. Waggaman, *Washington, D. C.*

Dear Sir: It was a great pleasure for me to know that one of my pictures of the Chicago exhibition [was] owned by you. I did not know which it was, but I asked Mrs. Mesday; it was "A Frugal Meal." I have given myself much trouble for that picture, I have worked a long time at it, and I have studied a long time the characters in their poorly domestic life, and I think I have succeeded in my efforts.

The other is, besides the great force of colour, the subject of a mother by

the cradle of her child; the child is sleeping and she makes use of this opportunity to mend the clothes.

Your drawing is a real piece of poetry, the old woman is worn out, only the shadow of life remains; all is old, the walls, the chimney, the floor, that all speaks for passed sufferings. To make the contrast, your other drawing is sunshine; the happy family is sitting in the room where a sunbeam smiles on the conscientious little figures.

This is a short description of four of the most remarkable pictures made by,

Yours very truly,

(Signed) A. M. Neuhuÿs.

No. 70

JOSEF ISRAËLS

1824—

GRANDFATHER'S CONSOLATION

The light comes through a window on the left, near which sits an old man holding a baby on his knee. Wearing a blue shirt, slate-colored waistcoat, and drab trousers, he looks down tenderly at the child, while his large hands carefully support it. The rosy-faced baby, seen in profile, dressed in a white cap and blue apron, shakes a wicker rattle. Under the window stands a bench with a pitcher on it; the baby's seat is in the corner, and on the wall behind the figures a green curtain can be discerned in the dim light.

Signed at the lower left, Josef Israëls.

Height, 47½ *inches; width,* 31½ *inches.*

(*See Frontispiece*)

[Copy]

The Hague, 19 *July*, 1893.

To Mr. Waggaman, *Washington, D. C.*

Dear Sir: Your oil picture and water colour belonging from my hand are really of the best things I ever did, subject and treatment likewise My greatest pleasure is always to tell the story well, and I do I believe. You can feel in the picture of the grandfather with his grand child the corresponding sentiment of both figures. The water colour is a dialogue between little John and pussy, but then all that can be told is *painted in both.*

Believe me, dear Sir,

Truly yours,

(Signed) Josef Israels.

No. 71

JACOB MARIS

1837—1899

THE OLD CANAL AT DORDRECHT

Cold, pale light is bursting through the scurry of gray clouds which fill the sky. Against it cut the mass of the church tower and the lines of the masts of the barges, which are moored beside the wharf on the right of the picture. From one of them goes up a thin stream of smoke. At the back of the shipping are drab and brown roofs and buildings, framed in by dark trees, while to the left an arched bridge spans the water, leading to warehouses that border the harbor on the extreme left. Almost in the centre of the stretch of dark slaty-colored water is a rowboat with a man sitting in its stern.

Signed at the lower left, J. MARIS.

Height, 36 *inches; length,* 44 *inches.*

No. 72

JEAN BAPTISTE MILLET

Deceased

GORGES D'APREMONT—EVENING

The original, from which Jean Baptiste, a brother of Jean François Millet, made this copy, is in the W. H. Vanderbilt Collection, and at present hangs in the Metropolitan Museum, New York. It was first seen at the Salon of 1859.

A portion of the circle of rocks, some clothed with foliage, one conspicuously bare, is shown, slumbering in tints of golden brown and olive-green against a creamy sky, across which are ruffled waves of gray and pinkish clouds. These hues and the forms of the trees and hills are reflected in the pool which lies in the centre, surrounded by the darkened grass.

Height, 25½ inches; length, 40 inches.

Originally in the Private Collection of M. Francis Petit, *Paris.*

No. 73

CHARLES FRANÇOIS DAUBIGNY

1817—1878

BLACK ROCKS, COAST OF NORMANDY

Dark olive-green rocks jut out from the left of the scene in craggy spits, and close in the foreground. The blue water as it runs against them is ruffled into white. A white streak of light cuts along the horizon, and above it is a fluster of white clouds, lying low in the dove-gray sky.

Signed at the lower left, DAUBIGNY, '68.

Height, 22 inches; length, 46½ *inches.*

"Black Rocks on the Coast of Normandy," by Daubigny, is a bleak, desolate coast line showing the sea beyond. It is lonely and dreary, and you seem to hear the waves wash the rocks, and you look at the sea and half expect the light to change, and then you realize the power of the artist who thus makes you feel the scene as it appeared to him.—L. E. VAN ZANDT *in "The Art Interchange," June,* 1894.

No. 74

HANS MEMLINC

1425(?)—1495(?)

VIRGIN AND CHILD AND DONORS

A TRIPTYCH

Centre Panel: The Virgin sits enthroned, with the Child upon her lap, her right hand supporting its nude body, and the left held under its feet, which are crossed, the one over the other. Around the neck of her blue robe is a narrow border of gold lace, edged with little pearls, and studded with larger pearls, alternating with gold circular ornaments, each of which has a concave quatrefoil, enamelled red. But only a small part of the robe is visible behind the Child's body, for a white veil covers the Virgin's head, and over this is a rose-colored mantle that descends from her head, concealing the arms and the rest of her figure in its ample folds. Its edges are decorated with a border similar to the one upon the robe, except that the quatrefoils are enamelled blue, and there is an addition of delicate needlework in gold thread upon the fabric of the cloak.

The Child, seated upon a white cloth, holds the first finger of its left hand to its mouth, while the right arm hangs straight down. Upon the floor, on the right, stands a blue and white vase holding a spray of lilies.

Behind the figures hangs a dossal, suspended from two tree trunks, of which the right-hand one only is visible. But their foliage spreads above the Virgin's head and frames in a distant landscape, showing in tones of delicate gray a river, winding past a series of rocky hills, one of which is crowned with a tower and spire. The dossal itself is of dark green damask silk, with gold floral designs, among them of snowdrops and primroses, repeated in regular succession. It is painted with a mi-

nuteness of realism that represents the weave of the fabric. The landscape and dossal are continued through the side panels.

Left Panel: A little hill in the landscape with two spires upon it rises just above the head of the donor, as he kneels with his hands together before the book upon the prayer desk. By a comparison of the face with that of a panel by Memlinc in the Brussels Museum, it is clear that the donor in this votive picture is the celebrated Burgomaster, William Moreel. Over a tunic of peacock blue bordered with brown fur, he wears a drab-gray coat, with brown fur upon the broad collar and down the inner edges of the garment. A gold ring encircles the first finger of his right hand.

Right Panel: The daughter of the donor kneels before her prayer desk holding an open book, a gold ring showing on the first finger of her left hand. Upon her head, projecting from the back of it, is a stiff cap, cylindrical in shape, covered with damask silk, the pattern of which is composed of alternate rows of gold and white diamond forms. Over it floats a white transparent veil. Gold needlework decorates the neck of her chemisette, over which is a rose bodice, while over this again is a blue gown cut very low in front. It has a border of drab material, which also appears as the lining of the pendulous sleeves, that are turned back to form a broad cuff.

The antique frame, surmounted by a heavy cornice with circular rise in the centre, under which the valves of the side panels fit when closed, is painted bluish black with lines of gilding, faint with age.

Centre Panel: Height, 31 *inches; width,* 23 *inches.*

Side Panels: Height, 31 *inches; width,* 10 *inches.*

No. 75

WILLEM MARIS

1844—

MILKING TIME

Three cows are grouped in front of a rough wooden fence. Beyond the later is a space of white sky, framed in by the bright green foliage of willows and poplars, which grow beside the fence. A white cow, grayed over with shadow except for a glint of light on her back, stands parallel with the fence, facing to the right. A little behind her to the left is a red cow, which a woman is milking, and beyond this one appears part of a dark brown cow. On the right of the foreground of green, juicy grass lies a little pool.

Signed at the lower left, WILLEM MARIS.

Height, 30½ *inches; length,* 41½ *inches.*

No. 76

ALEXANDRE GABRIEL DECAMPS

1803—1860

SAUL PURSUING DAVID

The shadows of evening are creeping over the ground, in contrast with which the sky is glaring. Roofed over with dull, greenish-gray clouds, its middle part is streaked with layers of blue and white, dark underneath, where a warm, creamy light stretches across the horizon. Strongly silhouetted against it is a dark clump of trees, from which a road descends and mounts upon the right of the scene. Here, among a retinue of foot-soldiers, appears Saul, seated on a white horse, wearing a dull red mantle, stretching out his arm toward the figure of David in the shadow of the left side of the picture. The two are separated by a tract of broken, slabby rocks, with fissures, impassable to a horseman. The youth, with one foot advanced, extends his arms in mocking invitation. At the back of him is a white-stemmed tree that cuts out its branches against the foliage of a yellowish-brown oak, beyond the upper foliage of which is seen a red tower.

Height, 30 *inches; length,* 45½ *inches.*

No. 77

J. J. VAN DE SANDE-BAKHUYZEN

1835—

COWS AT THE FORD

Down the slope on the left troop the cows, in charge of a man who is dressed in drab trousers and a blue shirt. A white cow with brown markings is already drinking. The water is covered with dark yellowish reflections, except for a patch of white in the centre, where it catches the glare from the sky through an opening in the background of foliage. This is broken only by a few slender stems, while on each side the tree trunks are bigger, and their tawny green leafage fills in the top of the picture.

Signed at the lower right, J. V. D. SANDE-BAKHUYZEN.

Height, 30½ *inches; length,* 41½ *inches.*

No. 78

ALEXANDER H. WYANT, N.A.

1836—1892

AT SUNSET

This unusual example of the artist shows a foreground of coarse grass, threaded by a straggling brook, which reflects the yellow warmth of the sky. On the left of the middle distance is a bunch of dark trees, from which a small one is detached. Across the horizon stretches a dark band of rising ground, in shadow against the primrose glow which fills the lower sky. Above it float loose, shaggy clouds, through the gray of which struggles a whitish-yellow glare of light, while overhead is a canopy of darker gray.

Signed at the lower left, A. H. Wyant.

Height, 38 *inches; length,* 50 *inches.*

No. 79

CHARLES H. DAVIS

1856—

A WINTER EVENING

In the wide stretch of water that fills the foreground lies a large, irregular island, with projections and indentations, covered with rushes, flags, and sedgy growth. The distant water beyond it is enclosed by a flat arc of land, which rises gently toward the sides, while in the centre appears a faint line of far blue hills. Over them the full moon is rising, rosy white in the blue vapor. The sky above it is warm lavender in color, clearing higher up to blue.

Signed at the lower left, C. H. Davis, 1888.

Height, 38 *inches; length,* 76 *inches.*

Awarded a medal at the World's Columbian Exposition.

No. 80

P. A. J. DAGNAN-BOUVERET

1852—

A DUET IN THE STUDIO

Through rose silk blinds, which cover a window on the left, where a statue of Narcissus stands among flowers, the light penetrates the lower part of the room, but leaves the ceiling in shadow, catching only some faint reflections from a hanging chandelier. The grand piano is so placed that the figure of the man who is playing, dressed in a tight-fitting black suit, is in profile, facing the window. Behind his right shoulder stands a violinist in black coat and blue waistcoat. To the left of the group, in the foreground, sits a lady in a white damask silk Pompadour gown, sprinkled with flowers, and lined with soft shell-pink silk. Almost in the centre stands a music holder, and to the right of it a chair with sheets of music lying upon it.

Signed at the lower right, on Sheet of Music, P. A. J. Dagnan-Bouveret, Paris, 1883.

Height, 44 *inches; width,* 34 *inches.*

No. 81

DAVID COX

1783—1859

COLLECTING THE FLOCK, VALE OF CLWYD

Rising in the centre of the composition is a windmill upon an eminence. On its left appear the gabled roofs of two houses embowered in greenery. The road from the mill descends to the left of the foreground, where, under a bank of brown earth, covered with grass, stands a black donkey. Opposite to it, on the right of the road, is a stile, and near it, in the centre of the front, a puddle of water. In the middle distance upon the right, where a signpost stands by the roadside, a man with a red cap rides a black pony, driving a flock of sheep. Behind them the yellowish-green hill rolls on to a still farther one, lying under a sky filled with volumes of gray and white cloud. To the left the sky darkens to drab and slate hues, against which the sails of the windmill hang.

Signed at the lower left, David Cox, '84.

Height, 35½ *inches; length,* 58 *inches.*

No. 82

HENRI LUCIEN DOUCET

1856—1902

AFTER THE BALL

There is a marble mantelpiece on the left, with a bowl of chrysanthemums on it and brass andirons on the hearth. To the right of it, in a gilt Louis XV chair, reclines a lady. Her head rests upon a pearl-gray cushion and the delicate pink of her cloak is bunched beside her face. Her right hand rests upon the arm of the chair, and the left, holding a fan, lies on her lap. Her dress is of white crêpe de chine, embroidered with flowers, over a skirt of grayish-white silk. Beneath her foot is a blue silk cushion, striped with bands of gold. On the parquet floor lies a rose, with scattered petals.

Signed at the lower left, L. Doucet.

Height, 55 inches; width, 37½ inches.

No. 83

RICHARD WILSON, R.A.

1713—1782

TIVOLI

The rocky hill, crowned by the Temple of the Sibyl, lifts itself up against the centre of the pale blue sky, on which float little wisps of white, hazy clouds. The distance, on the right, reveals a range of tree-clad hills, succeeded by a stretch of mountains, faintly blue against the white horizon. The middle distance is filled with water, which, half-way, where a rocky spur juts out from the left, drops in a smooth fall. Upon the left of the foreground stand three stately trees, in the shade of which, beside a Hermes, appear two women and a child. One of the former, in a classic costume of blue and white, kneels, playing a pipe; while the other, nude to the waist, reclines upon the ground, supporting her head on her hand. Nestling close to her side lies the child.

Height, 48 *inches; length,* 70 *inches.*

No. 84

SIR ANTHONY VAN DYCK

1599—1641

THE VIRGIN, INFANT CHRIST AND ANGELS

Clothed in a dark blue raiment, the Virgin sits enthroned, the Infant Christ standing on her lap, nude except for the white drapery which the mother's hand holds as it supports His body. His head is turned toward an angel on the left, who, clad in a robe of geranium red, is playing a lute. On the right of the group another angel, in brownish plum-colored drapery, plays upon a violin, held at the level of her waist. In the clouds at the foot of the picture appears the Serpent, breathing out fire. From the Infant's head pours upward a golden radiance, which surrounds the head of the Virgin and is enclosed within the circle of her floating veil.

Height, 64 inches; width, 52 inches.

The above-described painting was obtained by Mr. Waggaman from Mr. V. G. Fischer of Washington, who has furnished the following information relating to the picture:

"As to the Van Dyck which I bought myself in London, I give you this information.

"The painting was sold in London in 1804, in the Bryan Sale, by Lord Exeter, for £375. It again appeared in a sale in 1863 in the collection of J. Allan, and was bought by a dealer named Cockburn, who sold it to Lady Bloomfield, and was again sold four or five years ago at Robinson Fisher's, London."

This is said to be the finished study for the master's picture in the Accademia di San Luca, at Rome. The latter varies from the present picture in being a proportionately wider composition, and yet the left arm of the angel, which plays the lute, is excluded, the canvas terminating in a line that passes through the hand, the fingers of which are alone exposed. The head also of the Virgin in the San Luca picture is still more inclined to the right, and the direction of the eyes is toward the angel with the violin. The latter, moreover, holds the instrument to her shoulder, and the right hand, balancing the bow, is shown.

No. 85

SIR JOSHUA REYNOLDS, P.R.A.

1723—1792

HOPE

Study for window, New College Chapel, Oxford.

This is a study for the lights of Sir Joshua's famous window representing the Seven Virtues. The figure of Hope is standing with her back to the spectator, beside the base of a column, pointing upward with her left hand toward the shaft. Her right hand embraces a child, whose head appears under her arm, while he holds his hands together, as if in prayer. To the right is another boy, with his face turned toward the front, holding aloft a torch, which lights the group with a rosy golden glow. Above it is a dark blue sky.

Height, 84 inches; width, 36 inches.

Purchased by Lord Normanton of Lady Thomond, the niece of Sir Joshua, in 1821. Afterwards in Lord Northbrook's collection, and sold by Lord Northbrook to Messrs. Laurie & Co., Bond Street, and then to Mr. Angus at Montreal, from whom it was secured by Mr. T. J. Blakeslee of New York and sold to Mr. Waggaman. The painting was inherited by Mary Palmer, niece of Sir Joshua (afterwards Lady Thomond).

When exhibited at a Loan Exhibition in Montreal some years ago, the above example was described as follows:

"Another Reynolds comes from Mr. Angus. It is an upright panel, one of three decorative designs made by Sir Joshua for stained-glass windows for the chapel of New College, Oxford. In 1773 the college had conferred on him

the honorary degree of D. C. L. In 1779 he painted three compositions representing 'Faith,' 'Hope' and 'Charity,' respectively, for the chapel windows, as well as a large picture of 'The Nativity' for the same purpose. The latter was bought by the Duke of Rutland for 1,200 guineas, and was burnt in the fire which destroyed Belvoir Castle. The other three were bought by Lady Thomond, and purchased at the sale of her pictures by the Earl of Northampton for 2,550 guineas. This special panel is the 'Hope.' It is an upright, deep in tone and rich in color, with a graceful female figure for which Mrs. Richard Brinsley Sheridan, 'the beautiful Mrs. Linley,' posed."

ADDENDUM

PAINTINGS AND WATER COLORS USED AS DECORATION OF THE RESIDENCE OF MR. WAGGAMAN AND NOT EXHIBITED IN HIS GALLERIES

No. 86

F. PERALTA

Deceased

A GLASS OF WINE

As he smokes his long pipe a man sits facing us. His legs are astride of a bench on which stands a tumbler, into which he is pouring wine from a pitcher. His costume consists of a red waistcoat, unbuttoned over the shirt, buff breeches and gray stockings.

Signed, PERALTA.

Height, 11 *inches; width,* 7 *inches.*

No. 87

GAETANO CHIERICI

1838—

WARMING DOLLY'S HANDS

Before a cheerful fireplace, on the right of the picture, furnished with high globe-topped andirons, a little girl is sitting with her feet on the raised hearthstone. As she leans back in her chair, sideways to the spectator, she holds her doll toward the fire. To her left, close up to the side of the fireplace, a smaller child, with a bib round her neck, stoops forward to warm her hands, at the same time turning her head toward the doll with a smile. On the floor to the left of the group lies a copy of the newspaper " Il Secolo."

Signed at the lower left, GAETANO CHIERICI.

Height, 34 *inches; width,* 20 *inches.*

No. 88

ROBERT WYLIE

1839—1877

THE THIEF

On the right of the picture, lurking in the shadow of an open-air stall, is a man holding a club threateningly. Round the corner, in the street, is the proprietor, who has caught up a big flounder, while he kicks out with his left foot at a cat, which is disappearing with a leap into the stall, after overturning a basket of fish and vegetables. To the right a dog is escaping, with his tail between his legs. Behind the group extends a narrow street, terminating with a tower.

Signed at the lower left, R. Wylie, '71.

Height, 21 inches; width, 16½ inches.

No. 89

KONSTANTIN MAKOVSKI

1839—

HEAD OF A WOMAN

The picture shows the head and bust of a lady; the bust being full to the front, the head turned toward the left. Over her black hair lies a soft brown velvet bonnet. She wears a lace fichu, low down on the shoulders and bosom, fastened in front with a bunch of flowers. A glimpse of a lavender silk gown appears on the right.

Signed at the lower left, K. Makovski.

Height, 23½ inches; width, 19½ inches.

No. 90

UNKNOWN

(Attributed to the Byzantine School)

TRIUMPH OF CHRIST

Represented as if in a masque, Christ and the Virgin are being drawn along in a triumphal car by dignitaries and emblematic figures. Pulling at the head of the cortège, on the right, are a bull, a lion, eagle and winged man, emblematic, respectively, of the four evangelists, SS. Matthew, Mark, Luke, and John. On the side of the car, facing the spectator, the front wheel is being propelled by a pope, crowned with the tiara and vested in a cope of cloth of gold, the hind wheel by a cardinal. Beside the corresponding wheels, on the farther side, appear the head and shoulders, respectively, of a bishop and a soldier. The latter, possibly Longinus, who pierced the sacred side, turns his head adoringly to the Christ, who, clad in a white cloak and rose-colored robe, holds an orb in His left hand, and raises the right in blessing. Facing the Christ on a lower seat is the Virgin. Clothed in light blue, with a white veil over head and shoulders, she holds her hands in prayer.

Height, 22½ inches; length, 30½ inches.

[Copy]

NOTRE DAME UNIVERSITY,
NOTRE DAME, INDIANA,
Jan. 27, 1896.

My dear Mr. Waggaman: In the notes to Longfellow's translation of Dante's *Purgatorio* I found a description of a painting, or rather of a window in the Church of Notre Dame de Brou, which seems to be the original of your "Triumph of Christ." Longfellow says (notes to Canto XXIX) that in Didron's *Christian Iconography* (translated by Millington) this account is given: "In the centre of all rises the Hero of the Triumph, Jesus Christ, who is seated in an open car with four wheels. He alone is adorned with a nimbus formed of rays, departing from each point of the head, and which illumines everything

around. . . . His face resembles that drawn by Raphael and the masters of the period of Renaissance . . . it is serious and gentle. In the centre of the chariot is placed a starry globe traversed by the ecliptic, on which the twelve signs of the zodiac are brilliantly figured." (I do not remember whether this globe is shown in your picture or not.) "This globe is symbolic of the world, and forms a throne for Christ; the Son of God is seated on its summit. The car is placed upon four wheels, and drawn by the four attributes or symbols of the Evangelists. The angel of St. Matthew, and the eagle of St. John are of celestial whiteness; the lion of St. Mark, and the ox of St. Luke, are of a reddish yellow. . . . The eagle and the angel do, in fact, fly; while the lion and the ox walk. Yet upon the painted window all the four have wings. A rein of silver, passing round the neck of each of the four symbols, is attached to the pole of the chariot. The Church, represented by the . . . four chief Fathers, St. Gregory, St. Jerome, St. Ambrose, and St. Augustine, urge on the car." As far as I can remember this is a close description of your picture with perhaps a few changes in minor details. The picture at Brou seems to be a central picture on a large stained-glass window. Brou is a small town in the Department of Eure et Loir, about sixty miles southwest of Paris.

. . . . . .

Always very sincerely yours,

(Signed) Austin O'Malley.

No. 91

WILLIAM H. HOLMES

1846—

VENICE

Water Color

In the foreground floats a barge with high-peaked stem and pointed stern. The space between its two masts is occupied by an arched roof, over part of which hangs a red and yellow striped awning. These colors are reflected in the water, which stretches back to a distant view, on the right of the horizon, of the Campanile, rising above the group of adjacent palaces.

Signed at the lower right, W. H. Holmes, 1879.

Height, 17½ inches; length, 29½ inches.

No. 92

DANIEL RIDGWAY KNIGHT

About 1852—

GOSSIP BY THE RIVERSIDE

On the right of the scene, a girl, who is wheeling a barrow filled with laundry, has halted. By her side is another girl, carrying a zinc bucket. They are turning to talk to a man who sits, fishing, in a punt moored close to the rushy edge of the water on the left. The river from this point extends back, until it winds round underneath some low hills and disappears on the left behind a group of houses that are interspersed with poplars. On the river's bank beyond the fisherman some women are washing linen. The sky overhead is broken up into gray, rolling clouds.

Signed at the lower right, D. Ridgway Knight, Paris, 1880.

Height, 21½ inches; length, 29 inches.

No. 93

B. GALOFRE

BESIDE THE BAY OF NAPLES

Water Color

In the centre of the foreground of sand, gleaming white in the sunshine, three boats have been beached. Fishermen are busy unloading or lolling round them, while a white and a brown donkey stand waiting for their burdens. Nearer the front a man squats on the sand, attending to a seine net. The strip of blue sea which stretches across the picture beyond the group is dotted with two specks of sails and a distant steamer. The sky, passing from white to blue, quivering with luminous warmth, is carried high above the horizon.

Signed at the lower right, B. Galofre.

Height, 25 inches; length, 38 inches.

No. 94

RICHARD NORRIS BROOKE

1847—

A QUIET CORNER

A negro boy is seated, holding a large brass stew-pan between his knees. Some remains of red jam cling to the bottom and sides, which he is scraping out with a spoon. Behind him on his left is a brown dresser with a blue and white plate on it, and a bunch of corncobs hangs upon the wall to the right.

Signed at the lower left, Richard N. Brooke.

Height, 44 inches; width, 36 inches.

No. 95

AUGUST HAGBORG

1852—

MEETING THE BOAT

The fishing smack lies grounded in the shallow water at the back, keeling over, so that her two masts point inland. Coming from her across the sand is a man in the middle distance with a burden on his back. On the right of the foreground, the skipper is shaking the hand of an old man, at whose side stands a woman with a baby.

Signed at the lower left, HAGBORG, PARIS, 1881.

Height, 30 *inches; length,* 46 *inches.*

No. 96

THOMAS MORAN, N.A.

1837—

VIEW OF WINDSOR CASTLE

The castle, with its prominent features of Cæsar's tower and St. George's chapel, rises in the distance against the sky. It has been viewed from a point near that which Turner selected: in the meadows adjoining a little tributary that flows into the Thames. In the foreground is a stretch of grass, bordering upon the stream, which runs diagonally across the picture.

Signed at the lower right, T. MORAN, 1863.

Height, 40 *inches; length,* 72 *inches.*

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

CATALOGUE

FIRST AFTERNOON'S SALE

WEDNESDAY, JANUARY 25TH, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

NOTE.—*The numbers in parentheses belong to the original catalogue privately published by Mr. Waggaman and are inserted for the convenience of those who wish to identify the objects by reference to that work.*

NETSUKES

1—LARGE CARVED NETSUKE

(776) Button design. An old man laughing and showing his teeth. Signed, Riukei. Nineteenth century.

2—NETSUKE

(777) Aburabozu (a low-class priest who looks after the lights in temple) mending his shoestring. Nineteenth century.

3—NETSUKE

(778) Carved wood. A boy showing the pupil of his eye with a finger of the right hand, and holding a well-ripened persimmon in his left hand, signifying a contemptuous rejection of the request to divide it. The fruit is made of coral and set in. Signed, Miwa. Eighteenth century.

4—TWO NETSUKES

(779) Carved wood. A blind man trapping a mouse. Signed, Ikko. Nineteenth century.

(780) A veteran fisherman with net on an ivory stand. Signed, Tomotada. Eighteenth century.

5—TWO NETSUKES

(781) Carved wood. A happy old fellow. Eighteenth century.

(782) A big-headed old man. Nineteenth century.

6—TWO NETSUKES

(783) Carved wood. A grindstone cutter. Nineteenth century.

(784) A man and monkey asleep. Eighteenth century.

7—NETSUKE

(785) Carved wood. A Chinese warrior with a large axe, probably Lihi, surnamed Black Whirlwind, one of the "hundred and eight bandit heroes." Signed, Hide Kadsu. Nineteenth century.

8—TWO NETSUKES

(786) Carved wood. An aged footman of the imperial court. Nineteenth century.

(787) A "No" dancer, covered with gold, red and black lacquers. Eighteenth century.

9—TWO NETSUKES

(788) Carved wood. A rustic dancer (comical) reposing with a bagful of masks. Eighteenth century.

(789) Dancer with lion mask, lacquered in various colors. Signed, Shuzan. Eighteenth century.

10—TWO NETSUKES

(790) Carved wood. Three Chinese children playing hide and seek around a ball. Eighteenth century.

(791) Three blind men abusing each other. Signed Masayuki. Eighteenth century.

11—TWO NETSUKES

(792) Carved wood. A "No" dancer. Signed, Riukei. Nineteenth century.

(793) Old couple of Takasago, standing with brooms on a piece of pine bark. Eighteenth century.

12—TWO NETSUKES

(794) Carved wood. A "No" dancer. Signed Minsetsu. Nineteenth century.

(795) An old woman bearing the heat of Moxa. Signed, Seventy-one-year-old man. Eighteenth century.

13—TWO NETSUKES

(796) Carved wood. A Chinese figure with mallet. Signed, Yamadori. Eighteenth century.

(797) Fukurokuju caressing turtle. Nineteenth century.

14—TWO NETSUKES

(798) Carved wood. Daruma gaping. Signed, Sukeyuki. Nineteenth century.

(799) Daruma sitting in meditation. Signed, Minko. Eighteenth century.

15—TWO NETSUKES

(800) Carved wood. A Rishi, or ascetic sage, in contemplation, holding his long beard. Eighteenth century.

(801) Hotei reposing by the side of his bag. Eighteenth century.

16—TWO NETSUKES

(802) Carved wood, covered with red lacquer. Hotei and his boy companion. Eighteenth century.

(803) Chinese boy with fan. Signed Raku. Eighteenth century.

17—TWO NETSUKES

(804) Carved wood. Chinese boy sitting on a rattan stool. Nineteenth century.

(805) Fagot gatherer asleep on a big basho leaf. Eighteenth century.

18—TWO NETSUKES

(806) Carved wood. Shojo resting on a large sake saucer. Signed, Takusai. Eighteenth century.

(807) Shojo asleep. Signed Ikkwau. Nineteenth century.

19—TWO NETSUKES

(808) Carved wood. Mermaid nursing her young. Eighteenth century.

(809) Tengu, or winged imp with raven's bill, coming out of shell. The original name of this design is Saitaku, a caricature on a philosophical discourse. Eighteenth century.

20—TWO NETSUKES

(810) Carved wood. Fukurokuju, God of Longevity. Eighteenth century.

(811) Sennin with gourd and cane. Signed, Soshin. Eighteenth century.

21—NETSUKE

(812) Carved wood. Emma, the king of hell, amused by the singing of one of his demons. Eighteenth century.

22—NETSUKE

(813) Carved wood. "God of Thunder" with drum on his back, and taking a cloud out of his bag. Signed, Tomokadsu. Eighteenth century.

23—TWO NETSUKES

(814) Carved wood. Mermaid holding precious ball, which is in red lacquer. By Unjudo Shumemaru. Eighteenth century.

(815) Standing figure of Daruma. Signed, Ino Yoshihiro. Eighteenth century.

24—TWO NETSUKES

(816) Carved wood, and partially lacquered in red and green. Three-eyed demon holding a tea cup. By Hogen Shuzan. Eighteenth century.

(817) Todaiki, or demon lantern bearer, sitting with folded arms. By Hogen Shuzan. Eighteenth century.

25—TWO NETSUKES

(818) Carved wood, partially lacquered in red and green. Kakube, or street acrobat with a mask of a Chinese lion. By Hogen Shuzan. Eighteenth century.

(819) Dragon king. By Hogen Shuzan. Eighteenth century.

26—NETSUKE

(820) Carved wood, partially lacquered in green and red. Dragon king. By Unjudo Shumemaru. Eighteenth century.

27—TWO NETSUKES

(821) Carved wood. Dragon horse. By Hogen Shuzan. Eighteenth century.

(822) Carved wood, partially lacquered. Tengusanjin, or mountain imp, after bath. By Unjudo Shumemaru. Eighteenth century.

28—TWO NETSUKES

(823) Carved wood. Tengusanjin, or mountain imp, after a bath, partially lacquered. By Hogen Shuzan. Eighteenth century.

(824) Street acrobat at play. Eighteenth century.

29—TWO NETSUKES

(825) Carved wood. Mermaid resting her head on tail. Eighteenth century.

(826) Demon crying over his cut arm, "a caricature from the story of Watanabe no Tsuna." Eighteenth century.

30—TWO NETSUKES

(827) Carved wood. A skull. Signed, Tadashigé. Eighteenth century.

(828) Mask of an old man. Signed, Riukei. Nineteenth century.

31—TWO NETSUKES

(829) Carved wood. Mask of Otafuku. Signed Shumin. Nineteenth century.

(830) Mask of a female. Signed Riukei. Nineteenth century.

32—THREE NETSUKES

(831) Carved wood. A mask of "No" dancer Okina, or venerable old man. Signed, Riukei. Nineteenth century.

(832) Mask of demon, eyes gilded. Signed, Kutoku. Nineteenth century.

(833) Mask of demon. Nineteenth century.

33—THREE NETSUKES

(834) Carved wood. A strong woman pulling the nose of Tengu. Nineteenth century.

(835) Mask of a demon. Nineteenth century.

(836) Mask of demon. Eighteenth century.

34—TWO NETSUKES

(837) Carved wood. Head of Emma, king of hell. Eighteenth century.

(838) Group of three laughing masks. Eighteenth century.

35—TWO NETSUKES

(839) Carved wood. "Thousand" miniature masks on peach stone. Signed, Seimin. Eighteenth century.

(840) Group of egg plants and pumpkin. Eighteenth century.

36—TWO NETSUKES

(841) Carved wood. In imitation of worm-eaten chestnut. Signed, Mitsuhiro. Eighteenth century.

(842) A bag containing Hotei and his boy, playing Sugoroku game. Eighteenth century.

37—TWO NETSUKES

(843) Carved wood. Mice. Signed, Kadsutomo. Eighteenth century.

(844) A mouse, finely carved. Signed, Kadsutsura. Eighteenth century.

38—TWO NETSUKES

(845) Carved wood. Mouse on dried persimmon. Signed, Masanao. Eighteenth century.

(846) Ox reposing. Eighteenth century.

39—TWO NETSUKES

(847) Carved wood. Tiger protecting her cub against hunter. Signed, Shugiokusai. Nineteenth century.

(848) A tiger. Eighteenth century.

40—TWO NETSUKES

(849) Carved wood. A tiger. Signed, Minko. Eighteenth century.

(850) A tiger. Nineteenth century.

41—TWO NETSUKES

(851) Carved wood, partially covered with red and gold lacquers. Chinese cub playing with the sacred ball. Eighteenth century.

(852) Lion and ball on tall stand. Eighteenth century.

42—TWO NETSUKES

(853) Carved wood, lacquered and gilded. A lion. Signed, Tomochika. Eighteenth century.

(854) Winged dragon. Eighteenth century.

43—TWO NETSUKES

(855) Carved wood. Dragon coiled round a ball. Nineteenth century.

(856) A horse with mouse on his back. Signed, Sukenao. Nineteenth century.

44—TWO NETSUKES

(857) Carved wood. Horses emerging from a gourd. Japanese legendary subject. Nineteenth century.

(858) Combat between monkey and octopus. Eighteenth century.

45—THREE NETSUKES

(859) Carved wood. A monkey. Signed, Tomokadsu. Nineteenth century.

(860) Monkey eating fruit. Signed, Masakadsu. Eighteenth century.

(861) Monkey eating fruit. Signed, Miwa. Eighteenth century.

46—TWO NETSUKES

(862) Carved wood. A monkey coming out of a chestnut. Eighteenth century.

(863) Rooster, hen and chicks on a straw mat. Signed, Riuho. Nineteenth century.

47—THREE NETSUKES

(864) Carved wood. Rooster on drum. Signed, Tadakuni. Eighteenth century.

(865) Crane and her young. Signed, Horaku. Eighteenth century.

(866) Coiled phœnix. Signed, Masakadsu. Eighteenth century.

48—TWO NETSUKES

(867) Carved wood. Puppies at play. Eighteenth century.

(868) Puppy. Signed, Norizane. Eighteenth century.

49—THREE NETSUKES

(869) Carved wood. Group of nine turtles on rock. Signed, Kokei. Eighteenth century.

(870) Group of turtles. Signed, Tomokadsu. Eighteenth century.

(871) Turtle in shell. Nineteenth century.

50—THREE NETSUKES

(872) Carved wood. Water imp in shape of turtle. Eighteenth century.

(873) Turtle. Nineteenth century.

(874) Snail on an old hat. Signed, Masanao. Eighteenth century.

51—TWO NETSUKES

(875) Carved wood. Lotus pod, with small crab of bronze. Eighteenth century.

(876) Frog on persimmon, watching fly, which is of ivory. Eighteenth century.

52—THREE NETSUKES

(877) Carved wood. A toad on zori (Japanese footgear). Signed, Masanao. Eighteenth century.

(878) A frog on a bucket. Signed, Masanao. Eighteenth century.

(879) Toad with its young on its back. Signed, Masanao. Eighteenth century.

53—TWO NETSUKES

(880) Carved ivory. Toad with its young. Signed, Masanao. Eighteenth century.

(881) A wandering poet. Signed, Saishinsai. Eighteenth century.

54—THREE NETSUKES

(882) Carved ivory. Man washing a rice mortar. Eighteenth century.

(883) Child with mask. Nineteenth century.

(884) Man holding eel. Signed, Hoyen. Nineteenth century.

55—NETSUKE

(885) Carved bone. Fukurasuzume, or pouch-shaped sparrow. Signed, Ren. Eighteenth century.

56—TWO NETSUKES

(886) Carved ivory. A slim old man and a short demon testing the strength of their arms against each other, on a lotus leaf. Eighteenth century.

(887) Two Chinese warriors (Kwan-u and Chohi). Signed, Tomochika. Eighteenth century.

57—TWO NETSUKES

(888) Carved ivory. Shoki the devil killer reposing on a stand while a demon is hiding himself under it. Eighteenth century.

(889) Phœnix resting on ball. Nineteenth century.

58—THREE NETSUKES

(890) Carved ivory. A badger playing. Signed, Shunkosai. Nineteenth century.

(891) A pet dog. Nineteenth century.

(892) Hen and her chicks. Signed, but obscure. Nineteenth century.

59—THREE NETSUKES

(893) Carved ivory. Quails and millet. Eighteenth century.

(894) Cow and calf. Signed, Tomotada. Eighteenth century.

(895) Chrysanthemum. Signed, Mitsuhiro. Nineteenth century.

60—TWO NETSUKES

(896) Carved ivory. Chrysanthemum flower. Eighteenth century.

(897) Rat on branch of fruit. Signed, Masanao. Eighteenth century.

61—NETSUKE

(898) Carved ivory. A box case, design of pine cone with plum branch, containing Takasago, old couple of pine spirits taking sake under overshadowing pine tree, crane and tortoise by their side, all finely carved. Signed, Kwagiokusai. Nineteenth century.

62—TWO NETSUKES

(899) Carved ivory. A view of Amano hashidate, encased in a clam shell. Signed, Kwaigiokusai. Nineteenth century.

(900) View of a temple in a clam shell. Nineteenth century.

63—IVORY NETSUKE

(900A) Button design. Figure of genii carved in bold relief. On the reverse a scroll, inkstone and brush. Signed, Korinsai. Early nineteenth century.

64—IVORY NETSUKE

(900B) Button design. Daikoku making New Year's call with an attendant, carved in relief. Signed, Komin. Early nineteenth century.

65—IVORY NETSUKE

(900C) Button design. Jurojin and boy carved in relief. By Masikeisai Hojitsu. Eighteenth century.

66—TEA JAR, IVORY

(924) Egg shape, flattened on both ends, ornamented with phœnix and conventional scrolls pencilled in gold. Has teakwood stand. Nineteenth century.

67—MINIATURE OKIMONO

(922) Monkeys, mother of pearl on rock of horn. Seventeenth century.

68—IVORY FIGURE

(920) Fukurokuju, God of Wealth, Health, and Happiness, with cane and fan finely carved. Nineteenth century.

Height, 4¼ inches.

69—IVORY FIGURE

(919) Sambaso, or a mask dancer (a curtain raiser in the theatre), with movable tongue, finely carved. Nineteenth century.

70—OKIMONO

(925) Ivory lobster. An articulated life-like specimen. Tinted with red lacquer. Signed, Tomotoshi. Eighteenth century.

71—FIGURE

(921) Daruma breathing. Head, hands, and feet of ivory, and body of wood, all carved. Nineteenth century.

Height, 6¼ inches.

72—OKIMONO

(923) Bone. Turtle with frog on its back, finely carved. Signed, Toshio. Eighteenth century.

Height, 2½ inches; length, 6 inches.

JAPANESE PIPES (KISERU)

73—PIPE, SILVER

(728) Engraved floral designs. Eighteenth century.

74—PIPE, SILVER

(729) Finely wrought, carp fish, in relief in gold and shibuichi, upon an engraved representation of water. Eighteenth century.

75—PIPE, SILVER

(730) Engraved ornamentation of peonies and chrysanthemums. Nineteenth century.

76—PIPE, SILVER

(731) Fine workmanship. Carp ascending waterfall, wrought in relief in shakudo and gold, and carved. Nineteenth century.

77—LARGE PIPE, SHINCHÜ

(732) Hawk perched on rock, and watching sparrow, cascade and turbulent water, carved and wrought in relief in various metals. Signed, Masatoshi. Nineteenth century.

78—PIPE, SILVER AND SHIBUICHI

(733) Ornamentation illustrating the fable of the "tongue-cut sparrow," wrought in high relief in silver, gold, copper, and shakudo. Signed, Konkwan. Eighteenth century.

79—PIPE, SILVER

(734) Bamboo design engraved and filled in with shakudo, and spider carved in relief. Eighteenth century.

80—PIPE, SILVER AND SHIBUICHI

(735) Ornamentation of the seven gods of good fortune, inlaid with shakudo, silver, and gold. Nineteenth century.

81—PIPE, SILVER

(736) Sprays of flowers exquisitely wrought in relief in gold and shakudo and incrusted with coral. Nineteenth century.

82—ELABORATE PIPE, SILVER

(737) Dragon pursuing the sacred pearl through turbulent water, skilfully wrought. Signed, Kurosawa Yoshiakira. Nineteenth century.

83—PIPE, IRON AND SILVER

(738) Damascened brocade pattern and imperial crests in gold. Nineteenth century.

84—PIPE, IRON AND SILVER

(739) Damascened Kiri crest on an irregular ground in gold Nunome-Zogan style. Nineteenth century.

85—PIPE, SILVER

(740) Finely engraved ornamentation, representing the "Thunder God" trying to rescue his drum, which has dropped from the clouds into the sea. Eighteenth century.

86—LARGE PIPE, SILVER

(741) Autumn flowers and butterflies, engraved and filled in with gold, silver, shakudo, and copper. Eighteenth century.

87—PIPE, SILVER

(742) Crest and peony scrolls deeply carved. Eighteenth century.

88—PIPE, SILVER

(743) Ribbed surface. Nineteenth century.

89—ELABORATE PIPE, SILVER

(744) Lions and tree peonies, boldly engraved and wrought in relief. Eighteenth century.

90—PIPE, SILVER

(745) Bamboo design, engraved and inlaid with shakudo and gold. Nineteenth century.

91—PIPE, SILVER AND SHIBUICHI

(746) Flowers and landscape in various panels, wrought in low relief and inlaid with precious metals. Nineteenth century.

92—PIPE, SILVER

(747) Flying storks, rocks and turbulent water, exquisitely wrought in low relief and inlaid with shakudo. Eighteenth century.

93—PIPE, SILVER

(748) Sparrows and sheaves of rice in relief gold, copper, and shakudo, after Hoitsu's design. Nineteenth century.

94—PIPE, SILVER, SHAKUDO, AND SHIBUICHI

(749) Chrysanthemum flowers and roosters, etched and inlaid with gold, shakudo, and silver. Nineteenth century.

95—LARGE PIPE, SILVER AND SHINCHŪ

(750) Various masks wrought in high relief gold, silver, and shakudo. Signed, Ishiguro Masayoshi. Eighteenth century.

96—PIPE STEM, SHAKUDO

(751) Finely wrought relief ornamentation of lions training cub, and rocks and waterfall in gold, silver, and copper on nanako ground. Eighteenth century.

PIPE CASES

97—BONE PIPE CASE

(1131) Carved open-work design. Nineteenth century.

98—BAMBOO PIPE CASE

(1132) Decoration of crane painted in black, silver, and gold lacquer. Nineteenth century.

99—HORN PIPE CASE

(1133) Relief ornamentation of Kwan-on and sacred dragon exquisitely wrought in gold. Signed, Sei-i. Nineteenth century.

100—WOOD PIPE CASE

(1134) In imitation of worm-eaten wood, snakes in silver and bronze crawling through openings. Nineteenth century.

JAPANESE WRITER'S PORTABLE CASES (YATATE)

101—ELABORATE YATATE

(713) Design of sacred dragon, pursuing the pearl of omnipotence, and turbulent water skilfully wrought in shibuichi and ornamented with applied gold. Made for the shop sign of Yatate-seller Otomo Chuzo, of Okuramaye Asakusa, Tokio, by Mizutani Issen, and decorated and carved by Tounsai Shomin. 1868.

102—YATATE

(714) Design of a lotus pod with stem, wrought in bronze, and a Chinese poem finely engraved. Nineteenth century.

103—YATATE

(715) Design of flower vase, with relief ornaments of lion, dragon heads and flowers wrought in shinchu. Eighteenth century.

104—YATATE

(716) Wrought in shibuichi. Toshitoku and stork, engraved and inlaid with gold and silver. Signed, Shokwasai Komin. Nineteenth century.

105—YATATE

(717) Wrought in bronze. Dragon, phœnix, cloud, and wave designs. Eighteenth century.

106—YATATE

(718) Wrought in silver. Chrysanthemum and scrolls in repoussé. Eighteenth century.

107—YATATE

(719) Hammered silver. Nineteenth century.

108—YATATE

(720) Wrought in silver. Spoon design, finely polished and without ornamentation. Eighteenth century.

109—YATATE

(721) Wrought in silver. Bucket-shaped and of corrugated surface. Eighteenth century.

110—YATATE

(722) Finely wrought in silver. Engraved floral scrolls and crest. Eighteenth century.

111—YATATE

(723) Wrought in silver. Repoussé figure of Daruma as inkwell, and detached brush holder. Signed, Kazutora. Eighteenth century.

112—YATATE

(724) Wrought in silver and shakudo. New Year's decoration in relief in gold, shibuichi, and copper, with engraved stem. The inkholder made of Fuchikashira, by Shozui. Eighteenth century.

113—YATATE, AKAGNE

(725) Rope and persimmon design finely wrought, and New Year's decoration in gold. Nineteenth century.

114—YATATE, BLACK PERSIMMON

(726) Ornamented with turtle, various shells, and plants, in gold lacquer, and various metals. Eighteenth century.

115—YATATE, PORCELAIN AND BAMBOO

(727) The porcelain ink-holder in three sections, with design of landscape in blue under the glaze, made at Kameyama, Province of Hizen. Nineteenth century.

116—YATATE (PORTABLE INK WELL), BRONZE

(697) In design of persimmon, with carved ivory netsuke. Eighteenth century.

TOBACCO POUCHES (TABAKOIRE)

117—ELABORATE TOBACCO POUCH

(752) Of old illuminated leather. Mountings and ornaments throughout of ivory, and profusely carved with scenes illustrating Buddhistic and religious subjects. Pipe case of illuminated leather attached. Carvings by Chikusai. Nineteenth century.

118—TOBACCO POUCH, WITH PIPE CASE

(753) The pouch made of sharkskin and shagreen, the pipe case of carved bone of bamboo design, and the ojime of carved ivory. Nineteenth century.

119—CARVED WOOD TOBACCO POUCH

(754) Panels illustrating Chinese subjects, cover surmounted by a locust, carved wood and enamel netsuke in a design of a Chinese shoe, and ivory ojime. Nineteenth century.

120—TOBACCO POUCH WITH PIPE CASE

(755) Of illuminated leather, with bronze clasp ornament in shape of frog, the pipe case of wood ornamented with a silver snake, and ojime in design of a coiled snake wrought in silver. Eighteenth century.

121—TOBACCO POUCH, PIPE CASE

(756) The pouch of leather, with a silver clasp ornament in design of skull and vertebræ. The pipe case of carved bone, in design of two skeletons, and the chain of metal representing three skulls. Nineteenth century.

122—TOBACCO POUCH, WITH BONE PIPE CASE

(757) The pouch of green deerskin, with metal work clasp in design of octopus in tub; the pipe case of carved bone, representing the long-legged man frightened by a water imp. Bronze ojime in design of an octopus. Nineteenth century.

123—TOBACCO POUCH, WITH PIPE CASE, USED BY "NO" DANCERS

(758) The pouch made of fine leather, embellished with elaborate clasp ornament, wrought in gold, silver and shakudo, representing a mask, fan, and mask box. Netsuke of carved ivory, with a medallion wrought in gold, in design of mask, fan, and hat-box. Ojime, a group of "No" masks wrought in various metals by Giokuyoken Katsunori, and signed. Nineteenth century.

124—TOBACCO POUCH, WITH PIPE CASE

(759) Pouch of leather and ornamented with a dragon in silver repoussé. The netsuke, of carved ivory, with a gold medallion representing a tiger, waterfall and rocks. Elaborately wrought chain. Nineteenth century.

125—TOBACCO POUCH, WITH PIPE CASE

(760) The pouch and case of stamped leather, clasp ornament of gold, beautifully wrought by Ritsumin, the subject, "The feast of the seven gods of good fortune." Ivory netsuke with metal work panel of a Chinese warrior by Hirochika. Elaborate ojime, wrought in bronze and gold, representing five scenes of the famous expedition of Raiko to Oyeyama, by Hidechika. Nineteenth century.

126—TOBACCO POUCH, WITH PIPE CASE

(761) The pouch of brown leather, with clasp ornament, wrought in shakudo and coral; the chain finely wrought in shakudo, with openwork and carved designs of turbulent water, turtle of longevity, and stork. Carved ivory netsuke, with figure of diver rising from the sea, and clasping a large piece of pink coral. Nineteenth century.

127—UNIQUE TOBACCO POUCH, WITH PIPE CASE

(762) The pouch of leather, with clasp ornaments, wrought in iron, representing a battle axe and club; the elaborate chain of iron, ornamented with symbolical designs, and a large wood netsuke with a hammered iron panel, representing a tengu emerging from an egg. Eighteenth century.

128—TOBACCO POUCH, WITH BONE PIPE CASE

(763) The pouch of leather, with ivory clasp ornament, of a demon's arm; the pipe case of bone, in design of a pair of plyers, with figure of demon, carved in high relief. Ojime in design of temple drum. Nineteenth century.

129—TOBACCO POUCH, WITH PIPE CASE

(764) The pouch of deerskin, clasp ornament of silver, wrought in design of two lions. Wood pipe case, with carving of bamboo design. The ojime a natural wood notch. Nineteenth century.

130—TOBACCO POUCH, WITH PIPE CASE

(765) The pouch of deerskin, with repoussé clasp ornament of dragon design; the pipe case of white metal elaborately engraved; and the ojime in design of ball of cord wrought in silver. Nineteenth century.

131—TOBACCO POUCH, WITH PIPE CASE

(766) The pouch of embossed leather, with gold clasp ornament in design of cray fish; wood pipe case ornamented with grape vine, wrought in relief in various metals; and an exquisitely wrought ojime. Nineteenth century.

132—TOBACCO POUCH, WITH PIPE AND CASE

(767) The pouch of deer skin, with silver clasp ornament in design of snail. Pipe case of bronze, of lotus root, containing silver and shakudo pipe. Nineteenth century.

133—TOBACCO POUCH, WITH PIPE CASE

(768) The pouch of deer skin, with gold beetle clasp ornament. Pipe case covered with whalebone basket-work. The ojime of hammered gold. Nineteenth century.

134—TOBACCO POUCH, WITH PIPE CASE

(769) The pouch of deer skin, with gold and Shakudo clasp ornament; the pipe case of woven bamboo, containing a pipe; and the ojime of agate. Nineteenth century.

135—TOBACCO POUCH, WITH PIPE CASE

(770) The pouch of black leather, with silver clasp ornament, of stork, pine and sun; the pipe case of bamboo and profusely ornamented with an etched design of a " thousand storks "; metal work ojime, a bronze drum. Eighteenth century.

136—TOBACCO POUCH

(771) The pouch made of antique Spanish leather, the netsuke of wood and ivory, the ojime of hammered silver. Nineteenth century.

137—TOBACCO POUCH

(772) Carved wood in design of Hotei with his treasure bag, partly lacquered in red; carved wood netsuke, a boy with lion's mask; the ojime, a bronze drum. Eighteenth century.

138—TOBACCO POUCH

(773) Wood, ornamented with lilies in relief in lead and various lacquers; netsuke of sea-pine, with carved monkey emerging from opening in rock; amber ojime. Nineteenth century.

139—TOBACCO POUCH

(774) Wood, design of bag with lacquer ornamentation; netsuke in design of an old seto tea jar, by Kwansai; ojime, carved ivory Daruma. Nineteenth century.

140—TOBACCO POUCH

(775) Carved wood, with relief ornamentation of puppy and other designs in ivory and mother of pearl. Carved wood dog for netsuke and ivory dragon for ojime. Nineteenth century.

141—SMALL POUCH RACK

(753A) Screen design, black lacquer and gilded metal mounts.

142—LOW POUCH SCREEN WITH WINGS

(753B) Velvet panel with fixtures for hanging pouches or inros. Decorated cedar panels for wings.

143—LOW POUCH SCREEN WITH WINGS

(754C) Similar to the preceding.

INROS (MEDICINE CASES)

144—INRO

(187) Four sections, polished mirror-black lacquer. Decoration of chrysanthemums and quails, artistically painted in gold; the inside is finished with fine Hirame lacquer. The netsuke a group of masks carved in ivory. Ojime, bronze: a persimmon, with stem and leaf in silver. Made by Toshitoyo, signed. 1800.

145—INRO

(188) Five sections, polished black lacquer, Hagi flowers, dragon-fly, and butterflies, painted in gold lacquer and incrusted with mother-of-pearl and gold; the inside finished in Nashiji lacquer. Netsuke, ivory; a carver at work on a mask of Tengu. Ojime, cloisonné ball. By Kakosai Tori, signed. 1800.

146—INRO

(189) In three sections, Nashiji lacquer. A mill boat towing a small boat, in mother-of-pearl and lead on a ground of wave designs, bordered by aventurine lacquer; the inside, finished Giobu Nashiji. Netsuke, ivory: a carver at work on a mask of Tengu. Ojime, Koma Kansai, signed. 1800.

147—INRO

(190) Four sections, Nashiji lacquer. Embellished with a dragon and plum-tree, delicately painted in gold and silver lacquer; the inside finished in Nashiji. Netsuke, a small lacquer box, with floral decorations in gold lacquer. Ojime, brown lacquer ball, with a stork and pine-branch in gold lacquer. By Kajikawa, signed. 1750.

148—INRO

(191) Four sections, black lacquer. Historical landscape representing Gentoku on his way to Komei's cottage, whom he is seeking for his chief adviser, most delicately pencilled; in gold and silver lacquer; the inside, finished in Nashiji. Netsuke, black lacquer box, decorated with leaves and vines in gold lacquer. Ojime, coral ball. By Kajikawa, signed. 1750.

149—INRO

(192) Four sections, Hirame Nashiji lacquer. Decoration of chrysanthemums, butterflies and a fern hedge painted in gold lacquer and inlaid with coral, mother-of-pearl and ivory, on a ground of gold-leaf mosaics; the inside finished with Nashiji. By Yoyusai, signed. 1800. Netsuke, an ivory group of nuts. Ojime, cloisonné ball.

150—INRO

(193) Four sections, black lacquer. The Seven Sages of the Bamboo Forest, in gold and silver lacquer, applied in low relief; the inside finished with Nashiji. Wood netsuke, with metal ornament. Ojime, cloisonné ball. 1700.

151—INRO

(194) In one section, polished brown lacquer. Court hanging-screens, in gold lacquer, inlaid with mother-of-pearl; the inside of plain black lacquer. Netsuke, ivory, representing an old straw hat. Ojime of gold. By Suichikuken, signed. 1750.

152—INRO

(195) Three sections, gold lacquer. Decoration of flying storks in relief, in lead, mother-of-pearl, silver, and gold lacquer. Netsuke, ivory: combat between water imp and frog. Ojime, coral ball. By Korin, signed. 1700.

153—INRO

(196) Four sections, carved black lacquer. Tsuikoku, decoration of chrysanthemums and leaves. Netsuke, wood carving: an imp hiding under a straw hat. Ojime, ivory: a snake and tree-trunk. 1700.

154—INRO

(197) Four sections, Wakasa lacquer. A family crest, painted in black lacquer; the inside finished in black. Netsuke, Wakasa lacquer, with a crest. Ojime, ivory ring. 1750.

155—INRO

(198) Three sections, Giobu lacquer. Landscape, painted in gold lacquer, applied in high relief; inside finished in Nashiji. Netsuke, a bronze saddle with a golden crest. Ojime, coral ball. By Kagikawa. 1700.

156—INRO

(199) Five sections, gold lacquer. Embellished with historical landscape of Ashigara Yama, the figures wrought in various metals and applied in high relief; landscape and mountains painted in gold lacquer; the inside finished in Giobu Nashiji. Netsuke, gold lacquer, with ornamentation of peony flower in mother-of-pearl. Ojime, silver filigree work. By Shokasai, signed. 1800.

157—INRO

(200) Five sections, black lacquer. On obverse a man on horseback, and on the reverse a rooster in low relief and inlaid with mother-of-pearl, lead and gold; the inside finished in Nashiji. Netsuke, wood, with metal-work medallion, inlaid ornamentation. 1700.

158—INRO

(201) In one section, polished lacquer. Made in imitation of veins of wood, chrysanthemums and ferns, in gold and silver; the inside finished in dull black. Made by Zeshin, signed. Netsuke, ivory: a badger. Ojime, glass bead. 1870.

159—INRO

(202) Five sections, polished black lacquer. An autumn scene, wild geese descending into Hagi grove, most delicately pencilled in gold lacquer; the inside finished in Nashiji. By Koma Korin, signed. 1800. Carved ivory netsuke.

160—INRO

(203) Five sections, gold lacquer. Embellished with a landscape, bridge crossing stream, and various houses, painted in gold lacquer in low relief, and partly inlaid with gold-leaf mosaics; the inside finished in Nashiji. By Kajikawa. 1700.

161—INRO

(204) Three sections, polished black lacquer. Landscape and lions, painted in gold lacquers; the inside finished in plain gold. Made by Toyo, signed. 1770. Carved ivory netsuke: group of persimmons.

162—INRO

(205) Seven sections, polished black lacquer. Spider-webs, delicately pencilled in gold lacquer, and a spider of incrusted mother-of-pearl; the inside finished in Nashiji lacquer. By Shunsho. 1700. Carved wood netsuke.

163—INRO

(206) Four sections, polished black lacquer. Decoration of young pine-trees, pencilled in gold lacquer; the inside of plain gold lacquer. By Koma Yasumasa, signed. 1800.

164—INRO

(207) Three sections, polished black lacquer. Decoration of bamboos, painted in gold lacquer; cloud and stars in powdered gold and silver; the inside finished dull-brown lacquer. By Koma Kiuhaku, and signed. 1700. Wood netsuke, with metal-work medallion.

165—INRO

(208) Four sections, polished black lacquer. Finely executed decoration of bamboos by river, in gold and silver lacquer; the inside finished in plain gold. By Koma Korin, signed. 1770. Carved wood netsuke: elephant.

166—INRO

(209) Four sections, polished black lacquer. Artistic decoration, representing the departure of fishing-boats in the early morning, in gold lacquer, the rising sun in red; the inside finished in plain gold. By Koma Korin, signed. 1770. Carved wood netsuke.

167—INRO

(210) Four sections, polished black lacquer. Decoration of weeping-willow-tree and long-tailed bird, delicately pencilled in gold and silver lacquer; the inside finished in dull gold and vermillion lacquer. By Koma Yasutaka, signed. 1800. Carved soo-chow; lacquer.

168—INRO

(211) Three sections, polished black lacquer. Decoration, representing the trinity of natural beauties—viz., moon, snow, and cherry blossoms—pencilled in gold and silver lacquers, partially applied in relief; the inside finished in Nashiji. By Kajikawa Shosui, signed. 1750. Carved ivory mask, netsuke.

169—INRO

(212) One section, black lacquer. A figure of Hotei on one side and Chinese letters in panel, surrounded by a border in design of musical instruments, all in high relief; the inside, plain black lacquer. Copied by Zeshin after Ritsuo. 1850. Netsuke, wood, with an inlaid decoration.

170—INRO

(213) Three sections, black lacquer. Made in shape of Chinese ink-block, and decorated with an incense pagoda on one side and with Chinese characters in panel surrounded by an archaic border on the obverse, all in high relief, and tinted with gold and various colors; the inside, plain black. By Hanzan signed. 1750.

171—INRO

(214) Four sections, polished black lacquer. Decoration of flying swallows, in black lacquer, in low relief, and weeping-willows delicately pencilled in gold; the inside is finished in plain black. By Shunsho, signed. 1750. Finely wrought metal-work netsuke.

172—INRO

(215) Four sections, polished black lacquer. Decoration of pine trees, delicately pencilled in gold; the inside of plain black lacquer. By Shiomi Masazane, signed. 1700. Finely carved ivory netsuke.

173—INRO

(216) Four sections, polished black lacquer. On the obverse a bridge crossing stream, in relief gold and mother-of-pearl; on reverse the symbolical bat in silver; the inside finished in Nashiji. By Toyo, signed. 1770. Carved red lacquer netsuke.

174—INRO

(217) Four sections, fine gold lacquer. Artistic decoration of figures of two actors, in gold and vermillion lacquer, the faces wrought in silver and shakudo; on reverse two young pines; the inside finished in Nashiji lacquer. Made by Kogiokusai, signed. 1800. Netsuke, a walnut shell finely carved.

175—INRO

(218) Four sections, gold lacquer. Decoration of legendary subjects, the spirits of the old pine tree, and the long-lived couple, the latter wrought in precious metals, in low relief, and pine-tree, storks and wave designs, in high-grade gold lacquer, applied in high and low relief; the inside finished in Nashiji lacquer. By Kashosai, signed. 1800. Carved ivory netsuke of openwork design.

176—INRO

(219) One section, silver lacquer. Decoration of various Chinese coins, in gold lacquer, applied in low relief; the inside finished in Nashiji lacquer. 1750. Carved wood and lacquered netsuke: head of lion.

177—INRO

(220) Four sections, Nashiji lacquer. Artistic decoration of a helmet, flag, saddle, stirrups, and spear, in bronze and gold lacquer, in high relief; the inside, Nashiji lacquer. 1750. Metal work netsuke of intricate workmanship.

178—INRO

(221) Three sections, black lacquer. Decoration of figures in tortoise-shell, and garden scene in gold lacquer; border of fern designs, pencilled in gold; the inside, Nashiji lacquer. 1750. Gourd netsuke, finely carved.

179—INRO

(222) Four sections, polished lacquer. Decorated with alternate bands, showing ten different styles of lacquer; the inside finished in Nashiji lacquer. 1750. Carved wood netsuke: historical group.

180—INRO

(223) One section, wood. Decorated with a carved design, "Shoki pursuing a demon," carved by Naokata in the spring of 1822. Signed. Carved ivory netsuke.

181—INRO

(224) Three sections, wood. Design of a turtle. 1800. Carved wood netsuke: shell trumpet design.

182—LARGE INRO

(225) Three sections, wood. Two dragons pursuing the sacred pearl, cloud forms, and fire emblems, carved in high relief; inside finished in Nashiji. 1800. Carved wood netsuke: dragon, encircling ball. Ojime, coral.

183—INRO

(226) Four sections, polished gold lacquer. Embellished with a beautiful decoration of brocade patterns, delicately pencilled in gold and vermilion lacquer; inside finished in Nashiji. 1800. Carved ivory netsuke, with metal ornament. Ojime, inlaid with various metals.

184—INRO

(227) Four sections, Tameiro lacquer. Decoration representing Japanese playing-cards, figures and characters, inlaid with mother-of-pearl and cinnabar lacquer, on a dull gold ground, after Korin. By Toyo and signed. Ojime, copper, with shell designs, engraved and filled with enamels. Netsuke, ivory, made in shape of a rock and ornamented with a silver peony flower. By Giokkei. 1770.

185—INRO

(228) Four sections, polished black lacquer. Artistic decoration of playing lions in peony garden, intricately inlaid with gold and mother-of-pearl, after Chinese; inside finished in Nashiji 1750. Ojime, wood, carved and lacquered in colors. Netsuke, carved wood lions playing with a ball.

186—INRO

(229) Two sections, yellow soapstone. Decorated with a seated figure of Kwan-on carved in low relief, and a poem pencilled in gold lacquer. By Shozan, signed. 1800. Carved wood netsuke and ojime.

187—INRO

(230) Three sections, wood. Outer case wrought in brass of open-work design, illustrating an old priest going to worship in a rain-storm; reverse, pine-trees and flying bird. By Nara Shigemitsu, signed. 1800. Netsuke, ivory: a dog and fishes. Ojime, cloisonné bead.

188—INRO

(231) Five sections, polished black lacquer. Finely executed decoration of iris in bloom, in gold lacquer and enamels. By Shiomi Masazane, signed. 1700. The inside of Nashiji.

189—INRO

(232) Two sections, ivory. Square and circular shaped medallions, in gold lacquer, with decoration of branches of fruit and gourd vine in various lacquers. By Kwansai, signed. 1800.

190—MINIATURE INRO

(233) Three sections, black lacquer with thread line ground. Delicate decoration of flowers by hedge, rocks, and stream, in gold, and inlaid with mother-of-pearl and cinnabar; inside, Nashiji. Ojime, a pine cone, in gilded metal. Netsuke, a dog standing on Mokugio musical instrument used in Buddhistic Church. Eighteenth century.

191—INRO

(234) Four sections, deep Tameiro Chinkin lacquer. Decoration of plum-tree in blossom and a bird of paradise, in cinnabar; inside of plain black lacquer. Seventeenth century. Netsuke, wood, carved and lacquered. Metal work ojimi.

192—INRO

(426) Five sections fine vermilion lacquer. Embellished with an artistic decoration of crows and weeping willow in black and gold lacquer applied in low relief. Signed, Giokusen. Nineteenth century. Carved wood netsuke: a monkey.

193—INRO

(427) Four sections polished black lacquer. Delicately painted decoration of kingfisher and willow tree pencilled in gold lacquer. Signed, Shiomi Masazane. Eighteenth century. Netsuke of carved cinnabar lacquer, design of gourd. Stone slide.

194—WOOD INRO

(219A) In two sections. Teakwood, with ornamentation of fungus and characters in mother-of-pearl inlay. By Isosai Isseki. Eighteenth century. Carved wood netsuke dragon clutching sacred ball. Cloisonné ojime.

195—INRO

(2327) Wood, with open work hirado porcelain panels inserted. Made at Okawachi, province of Hizen. 1800. Ivory netsuke and slide.

196—INRO

(2328) Kameyama porcelain. White glaze, with birds and flowers in blue under the glaze. Nabeshima porcelain bead ojime, with chrysanthemum in green, red, and blue over the glaze. Netsuke, porcelain figure of Gama Sennin (the toad sage), in blue and red under the glaze. Made at Kameyama, Hizen. 1850.

197—INRO

(2329) Kameyama porcelain. White hard paste, dragon in clouds in blue under the glaze. Ojime, miniature Fukusuké (happy man), decorated in black, red, and gold over the glaze. Netsuke of porcelain, an eagle killing a monkey. Made at Kameyama, Hizen. 1850.

198—INRO RACK

(367) Black lacquer. Elaborate embellishments of landscape, mountain and river scenery, intricately incrusted in mother-of-pearl. 1750.

Height, 10; *length, 27 inches.*

199—CHINESE GLASS SNUFF BOTTLE

(1324) Luminous brown clouded texture. Ch'ien-Lung period.

Height, 2½ inches.

200—ROCK CRYSTAL SNUFF BOTTLE

(1325) Decorated with colored landscape and inscription painted on the inside wall of the bottle, so that they can be seen through the transparent body of the glass; the top of fei-tsue jadeite. Ch'ien-Lung period.

201—CHINESE GLASS SNUFF BOTTLE

(1323) Mottled dark red texture, stopper tipped with fei-tsue. Ch'ien-Lung period.

Height, 2¼ inches.

202—CHINESE GLASS SNUFF BOTTLE

(1322) Milk-white texture, with relief ornamentation in brown. Ch'ien-Lung period.

203—CHINESE GLASS SNUFF BOTTLE

(1321) Clear texture, ornamented with numerous lions and dragons in ruby red, modelled in high relief. Ch'ien-Lung period.

204—COMPOSITION SNUFF BOTTLE

(1320) Red and brown mottled texture. Ch'ien-Lung period.

205—CHINESE GLASS SNUFF BOTTLE

(1319) Milk-white texture, ornamented with gourd vines, modelled in relief in red, brown, black, yellow, blue, and green glazes, stopper tipped with fei-tsue. Ch'ien-Lung period.

206—ROCK CRYSTAL SNUFF BOTTLE

(1318) Carving of fabulous animal in relief in hair crystal.

207—LARGE AGATE SNUFF BOTTLE

(1317) Soft gray opaque texture, dancing boy and symbolical bat carved in relief in the brown matrix. Ch'ien-Lung period.

208—AGATE SNUFF BOTTLE

(1316) Soft, grayish texture. Horse beneath pine tree, carved in the white matrix. Ch'ien-Lung period.

209—FEI-TSUE JADEITE SNUFF BOTTLE

(1315) Snow-white texture with emerald-green spot, stopper tipped with coral. Ch'ien-Lung period.

210—ROCK CRYSTAL SNUFF BOTTLE

(1314) Pinkish texture, ornamented with the figure of Kwan-on on fish, on one side, carved in high relief, and on the reverse a tree peony in low relief. Ch'ien-Lung period.

210A—MOSS AGATE SNUFF BOTTLE

(1312) With pronounced marking. Ch'ien-Lung period.

210B—ROCK CRYSTAL MINIATURE STATUE

(1310) Chinese philosopher sitting in meditation.

211—MURRHINE AGATE SNUFF BOTTLE

(1309) Gourd shape, stopper capped with fei-tsue.

212—AGATE SNUFF BOTTLE

(1307) Mottled brown texture.

213—HAIR CRYSTAL SNUFF BOTTLE

(1306) Stopper capped with coral.

214—HAIR CRYSTAL SNUFF BOTTLE

(1305) Archaic side ornaments carved in low relief, stopper capped with amethyst. Ch'ien-Lung period.

215—AGATE SNUFF BOTTLE

(1304) Light-brown texture, archaic ornaments carved in low relief on the sides. Ch'ien-Lung period.

216—AMBER SNUFF BOTTLE

(1303) Golden-yellow texture. Ch'ien-Lung period.

217—WHITE JADE SNUFF BOTTLE

(1302) Fine texture, stopper tipped with coral.

218—JADE SNUFF BOTTLE

(1301) Fine dark green jade, stopper tipped with pink coral.

219—JADE SNUFF BOTTLE

(1300) Gourd design, lizards carved in relief.

220—AGATE SNUFF BOTTLE

(1299) Brown and white texture. Ch'ien-Lung period.

221—MOCHA STONE SNUFF BOTTLE

(1298) Yellow and brown texture, stopper tipped with green quartz.

222—AGATE SNUFF BOTTLE

(1297) Mottled brown texture. Ch'ien-Lung period.

223—ROCK CRYSTAL SNUFF BOTTLE

(1290) Clear texture, archaic side ornaments carved in low relief. Chien-Lung period.

224—MAORI STONE SNUFF BOTTLE

(1296) Mottled gray and green texture, archaic side ornaments carved in low relief. Ch'ien-Lung period.

225—JADE SNUFF BOTTLE

(1292) Dragons carved in low relief.

226—AGATE SNUFF BOTTLE

(1295) Gray and mottled brown texture. Ch'ien-Lung period.

227—AGATE SNUFF BOTTLE

(1293) Gourd-shaped, golden-brown texture, with tortoise-shell marking. Ch'ien-Lung period.

228—AMBER SNUFF BOTTLE

(1294) Golden-brown color. Carved design of pomegranate, with vine and leaves in low relief. Stopper tipped with fei-tsue.

229—AGATE SNUFF BOTTLE

(1291) Mottled white texture, resembling coral, archaic side ornaments modelled in low relief. Ch'ien-Lung period.

230—JASPER SNUFF BOTTLE

(1308) Mottled brown and green texture. Ch'ien-Lung period.

231—SNUFF BOTTLE

(1325A) Lapis lazuli. Persian lapis of brilliant color, with flecks of gold. Teakwood stand.

232—AGATE SNUFF BOTTLE

(1285) Gray and brown texture. Tiger, monkey, and plants carved in low relief. Ch'ien-Lung period.

233—AGATE SNUFF BOTTLE

(1289) White and soft shades of gray. Has coral tip to stopper. Ch'ien-lung period.

CABINET OBJECTS IN ROCK CRYSTAL, AGATE AND STONE

234—MINIATURE MEDICINE BOTTLE

(1130) Carved stone. Crest and other design in relief. By Ritsuo. Signed, Kwan. Eighteenth century.

235—MINIATURE NETSUKE, CORAL

(1128) Coral gourd mounted with silver. Nineteenth century.

236—BROWN ROCK CRYSTAL NETSUKE

(1125) Cut in design of plum fruit, and ornamented with metal mounting in shape of plum flower. Nineteenth century.

237—ROCK CRYSTAL NETSUKE

(1124) Carved in design of skull. Nineteenth century.

238—ROCK CRYSTAL NETSUKE

(1123) Carved in design of tortoise. Nineteenth century.

239—AGATE WINE CUP

(1311) Mottled brown texture.

240—AGATE CUP AND SAUCER

(1258) Clouded texture, highly polished surface. Ch'ien-Lung period.

241—AGATE LIBATION CUP

(1259) Flower shape with fungus handles. Ch'ien-Lung period.

Height, 1¾ inches.

242—AGATE COUPE

(1260) Pine branches in high relief and undercut, and plum blossoms in low relief.

Height, 1½ inches.

243—ROCK CRYSTAL CUP

(1261) Fine clear texture. Octagonal shape with openwork scroll handles. Carved teakwood stand. Ch'ien-Lung period.

Height, 2½ inches.

244—AGATE ORNAMENT

(1287) Carved gourd with leaves and vine. Ch'ien-Lung period.

Length, 2 inches.

245—AGATE MINIATURE VASE

(1313) Mottled brown texture. Archaic side ornaments carved in high relief. Ch'ien-Lung period.

246—AGATE MINIATURE VASE

(1286) Carved archaic handles and inscriptions. Ch'ien-Lung period. Teakwood stand.

Height, 3 inches.

247—ROCK CRYSTAL MINIATURE VASE

(1262) Clear texture, with moss green and hair markings. Ch'ien-Lung period.

Height, 3¼ inches.

248—INDIA JADE CUP

(1257) Finely polished, gilded metal base and handle.

Diameter, 3½; height, 2 inches.

249—INDIAN AGATE LIBATION CUP

(1256) Peach design, with branches and blossoms carved in relief and undercut. Carved wood stand.

Diameter 3; height, 2 inches.

250—GOLD STONE ORNAMENTAL PIECE

(1255) Carved design of a trunk of an old peach tree with branches of the fruit, phœnix, Ling Sih fungus, and bamboo all carved in bold relief and undercut. Carved teakwood stand. Ch'ien-Lung period.

Height, 3¾ inches.

251—AGATE VASE

(1254) White, gray, and red texture. Carved in design of trunk of peach tree, branches and fungus in bold relief and undercut. Carved teakwood stand.

Height, 3¾ inches.

252—ROCK CRYSTAL SEAL BLOCK.

(1127) Clear texture. Nineteenth century.

Length, 2¾ inches; diameter, 1⅛ inches.

253—ROCK CRYSTAL BALL.

(1122) Clear texture. Mounted on a silver stand, which is ornamented with engraved crests of Tokugawa. Nineteenth century.

Diameter, 3¾ *inches.*

254—INK STONE

(1129) Ornamented with bean vine beautifully carved in relief. The cover of teakwood, surmounted by a carved jade ornament; has teakwood stand. Nineteenth century.

255—OKIMONO

(1126) Miniature lions of carved wood and sacred ball of rock crystal. Signed, Issen Nobuhide. Nineteenth century.

256—ROCK CRYSTAL STATUETTE

(1272) Seated figure of Kwan-on. Teakwood stand. Ch'ien-Lung period.

Height, 4¾ *inches.*

257—AGATE VASE

(1253) Of red and white texture. Carved in design of pine tree trunk, with branches of fungus in relief and undercut. Group of teakwood stands.

Height, 4¾ *inches.*

258—CHINESE GLASS COVERED BOWL

(1327) Mottled tortoise-shell texture. Ch'ien-Lung period. Carved teakwood stand.

Height, 3; *diameter,* 4½ *inches.*

259—SMOKED CRYSTAL WATER HOLDER

(1275) Design of magnolia spray. Teakwood stand.

Height, 2 inches; length, 5½ *inches.*

260—CHINESE GLASS JAR

(1326) Soft yellow texture. Oviform, with band round shoulder in dark red. Ornamentation of passion flower amid leafy scrolls and the show mark, carved in low relief. Round the foot in dark red a band of lotus leaves. Ch'ien-Lung period. Has fine carved teakwood stand.

Height, 5 inches.

261—BEAUTIFUL QUARTZ BOWL

(1252) Fine fibrous texture, artificially colored rose-pink. Ch'ien-Lung period. Teakwood stand.

Height, 2¼ inches; diameter, 5½ inches.

262—ORNAMENTAL PIECE

(1271) Carved black rock crystal, God of Longevity and his deer. Carved teakwood stand.

Height, 3½ inches; length, 6½ inches.

263—CHINESE STONE SEAL

(1329) Surmounted by lion and cub, carved in bold relief and undercut. Inscription in Chinese characters, carved. Ch'ien-Lung period.

Height, 6 inches; diameter, 4 inches.

264—ROCK CRYSTAL VASE, WITH COVER

(1274) Clear texture. Fabulous birds carved in bold relief and undercut. Ch'ien-Lung period. Teakwood stand.

Height, 6½ inches.

265—LARGE ROCK CRYSTAL VASE

(1273) Oviform, with dragon handles in openwork carving. Incised ornamentation of dragon, pine and bamboo. Teakwood stand.

Height, 6¾ inches.

266—CHINESE GLASS VASE

(1328) Bottle shape, soft green texture, engraved seal mark under foot. Ch'ien-Lung period.

Height, 9½ inches.

267—ROCK CRYSTAL FIGURE

(1276) Clear texture, seated figure. Philosopher Lao Tsze, the founder of Taoistic philosophy in China. Ch'ien-Lung period. Teakwood stand.

Height, 13¾ inches.

SAKE SAUCERS

268—SAKE SAUCER

(235) Fine vermilion lacquer. Decorated with the strand scene of Suminoye in gold lacquer. 1750.

269—SAKE SAUCER

(236) Vermilion lacquer, decoration of Yoro waterfall, pine tree and rocks in gold lacquer. 1750.

270—SAKE SAUCER

(237) Vermilion lacquer, decoration of pine tree, sake jars and rocks, from Shojo. 1750.

271—SET OF THREE SAKE SAUCERS

(238) Vermilion lacquer. Turtle, storks, pine tree, and rising sun, in gold and black lacquer. By Torinsai, signed. 1800.

272—SET OF THREE SAKE SAUCERS

(239) Vermilion lacquer. Decorated with young pine trees, in gold and green lacquer. 1800.

273—SET OF THREE SAKE SAUCERS

(240) Vermilion lacquer. Pine needles, bamboo leaves, and plum blossoms delicately pencilled in gold lacquer. 1750.

274—SET OF THREE SAKE SAUCERS

(241) Vermilion lacquer. Chinese characters of happiness, wealth, and longevity, in gold lacquer on black, surrounded by terra-cotta colored borders. The outer surface decorated with branches of blossoms, ferns, and fan design, delicately painted in gold. These cups are used on New Year's Day. Made by Seiyosai, signed. 1800.

275—SET OF THREE SAKE SAUCERS

(242) Vermilion lacquer. Decoration of turtles and wave designs, in gold and brown lacquer. 1750.

276—SET OF THREE SAKE CUPS AND SAUCERS

(243) Vermilion lacquer. Decoration of plum, bamboo, and pine, in black lacquer, after the design by Sukoku. 1850.

277—SET OF THREE SAKE CUPS AND SAUCERS

(244) Vermilion lacquer. Chrysanthemum flowers in various lacquers, in Johana style. By Hakugioku, signed. 1800.

278—SET OF FIVE SAKE SAUCERS

(245) Vermilion lacquer. Artistically executed decoration of birds and branches, of blossoms, reeds and grasses, in gold, silver and black lacquer. 1800.

279—SAKE SAUCER

(246) Vermilion lacquer. Decoration of flying storks, delicately pencilled in gold, silver, and black lacquer. By Yoyusai, signed. 1850.

280—SAKE SAUCER

(247) Vermilion lacquer. Decoration of detached plum blossoms, delicately pencilled in gold lacquer. 1800.

281—SAKE SAUCER

(248) Vermilion lacquer. Inner surface of dull gold, and embellished with detached chrysanthemum flowers in various lacquers in Johana style. By Hakugioku, signed. 1800.

282—SAKE SAUCER

(282) Vermilion lacquer. Chinese character of happiness, in gold lacquer on brown and black ground. Made by Tosen, signed. 1800.

283—SAKE SAUCER

(250) Vermilion lacquer. Outer and inner surface covered with a design of turbulent water, delicately painted in gold. 1750.

284—SAKE SAUCER

(251) Vermilion lacquer. Inner surface covered with an intricate design of pine needles, pencilled in gold and silver. 1750.

285—SAKE SAUCER

(252) Vermilion lacquer. Decoration of flying geese, moon, and grasses in gold and silver lacquer. By Hoshosai signed. 1800.

286—SAKE SAUCER

(253) Vermilion lacquer. Butterfly, painted in black lacquer. By Yoshisuke, signed. 1800.

287—SAKE SAUCER

(254) Vermilion lacquer. Artistic decoration of carp and seaweed, painted in gold and black lacquer. By Kajikawa, signed. 1750.

288—SAKE SAUCER

(255) Vermilion lacquer. Decoration of pine tree and crests, pencilled in gold. 1800.

289—SAKE SAUCER

(256) Vermilion lacquer. Decoration of pine needles, painted in gold. By Shohakusai, signed. 1800.

290—SAKE SAUCER

(257) Vermilion lacquer. Decoration of pine needles, bamboo leaves, and plum blossoms delicately etched and filled in with gold lacquer. This style is known as Chinkin bori. 1750.

291—SAKE BOWL

(258) Fine vermilion lacquer. Decoration of moon, and autumn grasses laden with dew drops, delicately pencilled in gold and silver lacquer. 1750.

292—SAKE SAUCER

(259) Vermilion lacquer. Decoration of landscape and domestic scene, painted in gold, silver and bronze lacquer. By Ukifune, signed. 1800.

293—SAKE SAUCER

(260) Vermilion red lacquer. Decoration of writers table and utensils, delicately pencilled in gold, silver and brown lacquers. By Hakugiokusai signed. 1800.

294—SAKE CUP AND SAUCER

(261) Vermilion lacquer. Decoration of snow-clad Fuji, in moonlight, painted in gold and silver lacquer. 1800.

295—SAKE SAUCER

(262) Vermilion lacquer. Decorated with an interior view of a Japanese theatre, delicately painted in black lacquer. By Senju, signed. 1800.

296—SAKE SAUCER

(263) Vermilion lacquer. Decoration of pine and plum trees, in gold and silver, after a design by Hoitsu, the outside covered with fine bamboo basket work. By Heisensai, signed. 1800.

297—SAKE SAUCER

(264) Vermilion lacquer. Decoration of landscape and river view with Fuji mountain seen in distance, finely pencilled in gold and silver. By Yoyusai in 1814, and painted after a sketch made at Iwamotoin of Enoshima, signed.

298—SAKE SAUCER

(265) The inner surface covered with vermilion lacquer and decorated with cherry blossoms floating on stream, the outer surface showing the natural grains of cherry wood, after a design by Tosa Mitsusada. 1800.

299—SAKE SAUCER

(266) Aventurine lacquer. Decoration of cherry blossoms and leafy scrolls, painted in gold and silver lacquer. 1750.

300—LARGE SAKE SAUCER

(267) Vermilion lacquer. Elaborate and artistic embellishment of lion, tree peonies and rocks, in fine quality of gold lacquer applied in high relief. 1750.

301—LARGE SAKE SAUCER

(268) Vermilion lacquer. Decoration of stork and pine branches, delicately etched. Chinkin bori style and filled in with gold lacquer. By Tonami, signed. 1788.

302—SET OF THREE SAKE SAUCERS

(269) Vermilion lacquer. Finely decorated with numerous flying storks, beautifully painted in gold and black lacquer. 1750.

303—SAKE CUP AND SAUCER

(270) Dull gold lacquer, delicately painted plum tree branch. 1750.

304—SAKE SAUCER

(413) Silver lacquer. Decoration of " six famous poets " painted in gold and other lacquers. By Shigemitsu. 1800.

SECOND AFTERNOON'S SALE

THURSDAY, JANUARY 26TH, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

SUPERB LACQUERS

305—TEA JAR

(421) Fine Nashiji lacquer. Decoration of spring landscape, a view of the famous Yoshino Yama during the season of cherry blossoms, executed in gold, silver and other lacquers, and inlaid with gold-leaf mosaics. Inside finished in fine Nashiji. 1750.

Height, 1¾ inches.

306—INCENSE BOX

(277) Nashiji lacquer. Small kidney-shaped incense box. Pine branches painted in gold. 1750.

307—SMALL INCENSE BOX

(308) Black lacquer. Decoration of plum blossoms, in gold lacquer and powdered gold-dust; the inside of Nashiji. 1750.

308—TEA JAR, WITH IVORY LID

(317) Lacquered in imitation of an old specimen of Seto. 1800.

Height, 2¼ inches; diameter, 2 inches.

309—SAKE CUP OF BASKET DESIGN

(416) Made of coiled paper-twine and painted in red lacquer and gilded. 1800.

310—BASKET-SHAPED CUP STAND WITH SAKE CUP

(404) Black lacquer with basket work etched and filled in Chinkinbori style; cup, of vermilion lacquer. Eighteenth century.

311—SET OF TWO, SMALL INCENSE BOXES

(276) Fine gold lacquer. Water falls and mountain scenery painted in gold lacquer of various tones, applied in low relief; inside finished in Nashiji. 1800.

Diameter, 2¼ inches.

312—SUPERB LOZENGE-SHAPED BOX

(273) Gold lacquer of fine quality. Decoration of chrysanthemum crests artistically painted in gold lacquer of various shades. Inside and foot finished in fine Nashiji. 1750.

Height, 2 inches; diameter, 5 inches.

313—SMALL INCENSE BOX

(286) Fine gold and brown lacquer. Design of a peddler resting. The inside of dull gold finish, and decorated with figures of the "Sparrow Dancers." 1800.

314—TEA JAR

(387) Tsuishu lacquer. Boldly carved archaic design. 1750.

Height, 2¼ inches; diameter, 2¼ inches.

315—SUPERB PERFUME BOX

(289) Fine gold lacquer, consisting of an outer case and set of four small boxes, the outer case of dull finish and artistically decorated with chrysanthemums in full bloom, with a border of lattice design, the four small boxes delicately decorated with bamboo leaves. Inside finished in Nashiji of fine quality. 1750.

Height, 2½ inches; width, 4½ inches.

316—SUPERB PERFUME BOX

(275) Double lozenge-shaped; gold lacquer of high grade. Elaborate and exquisite ornamentation of mountain scenery, river views, and brocade designs artistically painted in gold lacquers of various shades in successive layers. Inside of cover decorated with a landscape in various shades of gold lacquer. Inside and foot finished in Giobu Nashiji. By Okuda Shoju-sai, signed. 1800. A most artistic production.

Height, 2½ inches; width, 4½ inches.

317—PERFUME BOX

(294) Helmet-shaped. Decorated with various lacquers in alternating stripes, design of leaf scrolls delicately pencilled in gold. Inside of fine Nashiji. 1700.

Height, 2½ inches; diameter, 3 inches.

318—OBLONG INCENSE BOX

(271) Fine gold lacquer. Decoration of branches of plum blossoms, pencilled in gold and silver lacquers, applied in low relief over a ground of dull finish; the inside finished in Nashiji lacquer. 1750.

Length, 2½ inches.

319—SMALL INCENSE BOX

(279) Triangle shape, gold lacquer. Brocade designs painted in gold and silver lacquer; the inside finished in Nashiji. 1700.

Length, 2½ inches.

320—SMALL INCENSE BOX

(293) Gold lacquer. Landscape and flowering plants pencilled in gold lacquer; the inside of Nashiji. 1750.

Length, 2½ inches.

321—INCENSE BOX

(313) Polished black lacquer. Flowers and Kikko design, delicately pencilled in gold lacquer. Inside finished in gold Nashiji. 1750.

Length, 2½ inches.

322—TEA BOX

(316) Natsume shape, polished black lacquer. Kiku and Kiri crests in gold; the inside black lacquer. 1750.

Height, 2½ inches; diameter, 2½ inches.

323—CYLINDRICAL INCENSE BOX

(320) In two sections. Red lacquer decoration of a conventional dragon and Hōwō bird, and scroll design, in silver and black lacquer. 1700.

Height, 2½ inches; diameter, 2½ inches.

324—INCENSE BURNER

(360) Lacquered in imitation of wood-grain. The cover decorated in imitation of basketwork, in black over Nashiji lacquer; the inside lined with copper. 1800.

Height, 2½ inches; diameter, 2½ inches.

325—TEA JAR

(442) Polished mirror-black lacquer of exceedingly fine quality. By Fujishige, signed. 1800.

Height, 2½ inches.

326—ROUND INCENSE BOX

(292) Gold lacquer. Covered with a network of fine lines pencilled in gold, under which are designs in red lacquer; the inside of fine Nashiji. 1700.

Diameter, 2¾ inches.

327—MALLET-SHAPED INCENSE BOX

(280) Fine Nashiji lacquer. Exquisitely painted decoration, of various symbols and leafy scrolls, in various layers and tints of gold lacquer; the inside, finished in Nashiji lacquer of fine quality. 1850.

Height, 2¾ inches; diameter, 4¾ inches.

328—HEXAGONAL INCENSE BOX

(299) Gold lacquer. Decoration of group of three children playing drum and trumpet, pencilled in gold, red, and black lacquers in low relief; the inside, finished in fine Nashiji. 1750.

Diameter, 2¾ inches.

329—TEA JAR

(315) Natsume shape. Nashiji lacquer, with Tokugawa's crest in gold lacquer; the inside of Nashiji. 1700.

Height, 2¾ inches; diameter, 2¾ inches.

330—SMALL ROUND INCENSE BOX

(328) Tsuishu lacquer. Carved design of plum tree blossoms. The inside of black lacquer. 1750.

Height, 1¼ inches; diameter, 2¾ inches.

331—SMALL OBLONG INCENSE BOX

(278) Fine gold lacquer of dull finish. Decoration of landscape, river view and mountain scenery in various shades of gold. The inside and foot finished in Hirame. 1750.

Length, 2¾ inches.

332—SMALL INCENSE BOX

(385) Tsuishu lacquer. Carved ornamentation of chrysanthemum flowers and fret borders. By Zokoku. 1800.

Diameter, 2¾ inches.

333—LACQUER INCENSE BOX

(219B) In imitation of agate, called Wakasa Nuri lacquer.

334—PERFUME BOX

(219C) Lacquered on canvas. Decoration of bird on branch in lead. School of Ritsu.

335—TEA BOWL STAND

(417) Tsuishu lacquer. Elaborate decoration of peony and chrysanthemum flowers boldly carved. 1750.

Height, 3 *inches.*

336—SAKE CUP STAND

(415) Nashiji lacquer. Decoration of chrysanthemum crest, painted in gold. 1750.

Height, 3 *inches.*

337—TEA BOX

(408) Red-brown lacquer. Decoration of Kiri crest in black. 1800.

Height, 3 *inches.*

338—TEA BOX

(407) Black lacquer. Decoration of Shippo patterns and vine scrolls, in gold lacquer; inside, finished in black lacquer. Eighteenth century.

Height, 3 *inches.*

339—SMALL INCENSE BURNER

(406) Polished black lacquer. Decoration of landscape in gold. Metal cover of openwork design. Eighteenth century.

Height, 3 *inches.*

340—SMALL INCENSE BOX

(384) Tsuishu and Tsuikoku lacquers. Satirical design of Daruma stretching himself, carved in relief on a red background. By Zokoku, and signed. 1800.

Diameter, 3 *inches.*

341—ASH RECEIVER

(321) Bucket shape. Polished mirror-black lacquer with imperial chrysanthemum and a band of Greek fretwork, in gold and red lacquer; the inside metal lined. By Shunsho. 1750.

Diameter, 3 *inches.*

342—TEA JAR

(318) Covered with gold and black lacquer in designs of chrysanthemums; the inside of black lacquer. By Sotetsu, a noted lacquer tea-jar maker, and signed. 1750.

Height, 3¾ *inches; diameter,* 3 *inches.*

343—BIRD-SHAPED INCENSE BOX

(285) Fine gold lacquer, of exquisite workmanship, dull finish with gold, mosaic and mother-of-pearl inlays; the inside finished in Nashiji. By Shiomi Masazane, signed. 1750.

Height, 3 *inches; length,* 3 *inches.*

344—SMALL SQUARE INCENSE BOX

(405) Gold lacquer. Herons by stream, and various symbols, pencilled in gold and silver lacquer. Nashiji finish inside.

Diameter, 3 *inches.*

345—TEA JAR

(319) Natsume shape. Fine gold lacquer, with decoration of flying doves painted in black, bronze, red and gold lacquer, over a ground covered with detached cherry blossoms, which are painted in gold lacquers of various shades; the inside in Nashiji. 1750.

Height, 3¼ *inches; diameter,* 3 *inches.*

346—COMFIT JAR

(331) Flat bottle shape. Rich, brown lacquer beautifully polished and without ornamentation. 1800.

Height, 3¼ *inches.*

347—INCENSE BOX

(403) Seated figure of a man. Fine gold lacquer with a decoration of brocade pattern; inside finished in Nashiji. Seventeenth century.

Height, 3¼ *inches.*

348—INCENSE BOX

(310) In two sections. Fine Nashiji lacquer with artistic decoration of young pine and plum trees in blossom, painted in gold lacquer of various tones applied in relief; the inside in Nashiji. 1750.

Height, 3¼ *inches; diameter,* 4¾ *inches.*

349—SMALL SQUARE INCENSE BOX

(311) Nashiji lacquer. Finely painted decoration of chrysanthemum crests, and plum blossoms pencilled in gold lacquer; the inside finished in Nashiji lacquer. 1750.

Length, 3¼ *inches.*

350—ROUND INCENSE BOX

(272) Fine gold lacquer. Profuse decoration of detached cherry blossoms, beautifully pencilled in fine gold lacquer of dull finish; the inside of fine Nashiji. 1750.

Diameter, 3½ *inches.*

351—CHRYSANTHEMUM SHAPED PERFUME BOX

(290) Gold lacquer of dull finish and incised surface; the inside decorated with Kiri crests, in gold; cover and box rimmed with lead. 1700.

Diameter, 3½ *inches.*

352—INCENSE BOX

(295) Flat round shape. Polished black lacquer with detached flowers and maple leaves within net, finely pencilled, in gold, silver, and red lacquer; inside finished in Nashiji. 1750.

Diameter, 3½ *inches.*

353—GLOBULAR INCENSE BOX

(336) Tsuishu and Tsuikoku lacquer. Finely carved design of a grasshopper and chrysanthemums in high relief on a red ground. The relief part in Tsuikoku lacquer, and the ground in Tsuishu; the inside of polished black lacquer. 1800.

Height, 2 inches; diameter, 3½ *inches.*

354—SUPERB BOX

(429) Gold lacquer. Spring and summer landscapes beautifully painted in gold and silver lacquers, interior in Nashiji finish. Eighteenth century.

Length, 3½ *inches.*

355—INCENSE BOX

(371) In shape of goose. Covered with a white enamel, and decorated with black lacquer; the inside of gilt. Made after Senso's design. 1750.

Height, 3½ inches.

356—INCENSE BOX

(274) Gold lacquer of fine quality and dull finish. Exquisitely decorated with branches of chrysanthemum flowers, pencilled in gold lacquers of various shades; the inside finished of high quality Nashiji. 1750.

Height, 2 inches; diameter, 3¾ inches.

357—OBLONG INCENSE BOX

(298) Polished green lacquer. Decoration of cloud forms and other designs in dull gold, and leaf gold mosaics finished in Nashiji. 1750.

Length, 3¾ inches; height, 1¾ inches.

358—SMALL TRAY

(379) Gold lacquer. Exquisitely painted decoration in gold lacquer of shore scene. 1750.

Diameter, 3¾ inches.

359—DIAMOND SHAPED BOX

(304) In two sections. Nashiji lacquer with family crest of Mitsui, and an elaborate decoration of chrysanthemum flowers, painted in gold and silver lacquers; the inside finished in Nashiji. 1700.

Height, 3½ inches; length, 5¾ inches.

360—TEA BOX

(302) Nashiji lacquer. Decoration of chrysanthemum crests, in gold and silver lacquer; the inside finished in Nashiji. 1700.

Height, 3¾ inches; length, 5 inches.

361—FLAT, CIRCULAR INCENSE BOX

(386) Red lacquer. Lotus flowers and branches of peach fruit, etched and painted in colors, inner surface gilded. 1750.

Diameter, 3¾ inches.

362—EXQUISITE FAN SHAPED INCENSE BOX

(291) Gold lacquer of high grade. Decoration of flowering vines, in various shades of gold applied in low relief. Inside and foot finished in Nashiji of fine quality.

Diameter, 4 inches.

363—GLOBULAR INCENSE BOX

(296) Round shape. Bands of exquisitely painted cherry blossoms on a powdered gold ground, and numerous bands of thread patterns of dull gold; the inside of Giobu Nashiji. By Komin, signed. 1800.

Diameter, 4 inches; height, 3¾ inches.

364—INCENSE BOX

(297) Round shape. Gold lacquer with decoration of dragonflies pencilled in gold and red lacquer, and inlaid with mother-of-pearl and lead incrustations. Inside of powder-gold finish rimmed with lead. 1750.

Diameter, 4 inches; height, 2 inches.

365—INCENSE BOX

(314) Polished black lacquer. Decoration of mountain scenery, cascade and cherry tree in blossom delicately painted in gold lacquer; the inside finished in Nashiji. 1750.

Height, 1¼ inches; diameter, 4 inches.

366—ROUND INCENSE BOX

(329) Tsuikoku lacquer. Carved design of lotus flower, showing the seed pod in the centre; the inside of black lacquer. 1750.

Diameter, 4 inches; height, 1½ inches.

367—INCENSE BURNER

(361) Nashiji lacquer. Decorated with scattering leaves, painted in gold lacquer of various tones; the inside lined with copper, and the cover made of silver in imitation of basketwork. 1700.

Height, 3½ inches; diameter, 4 inches.

368—INCENSE BOX

(420) Shape of chrysanthemum flower. Decorated in red and brown lacquers after the Kamakura carved lacquer style. 1700.

Diameter, 4 inches.

369—OBLONG INCENSE BOX

(312) Silver Nashiji lacquer. Decoration of gourd vines, in gold lacquer, ornamented with two silver ring handles; the inside of Nashiji. 1700.

Length, 4¼ inches.

370—ROUND FLAT INCENSE BOX

(330) Black lacquer. Outer surface lacquered in imitation of a coarsely woven fabric, and decorated in relief with crude designs of chrysanthemum and dragon fly in lacquers and pottery; the inside of black lacquer. 1800.

Diameter, 4¼ inches.

371—OCTAGONAL INCENSE BOX

(419) Tsuikoku lacquer. Carved decoration of Chinese landscape and figures, border of chrysanthemum flowers. 1800.

Diameter, 4¼ inches.

372—BOX WITH TWO COMPARTMENTS

(388) Tsuishu and Tsuikoku lacquers. Lotus, peony and chrysanthemum flowers, and carved in relief on a red ground. By the later Zokoku.

Height, 4¾ inches; diameter, 4½ inches.

373—PERFUME BOX WITH TRAY

(283) Cherry blossom shaped. Gold lacquer with decoration of landscape, horses, rocks, and wave designs painted in gold lacquer of various shades in successive layers over a dull finish. Tray decorated with flowering plants, rocks and stream, and inside of lid with fern scrolls all in gold lacquer; the inside finished in Nashiji. 1650.

Diameter, 5 inches.

375—OBLONG FLAT INCENSE BOX

(301) Polished black lacquer. Tokugawa crest and peony scroll, pencilled in gold lacquer; the inside, finished in fine Nashiji bound with silver. By Yoyusai, signed. 1820.

Length, 5 inches.

376—SMALL TRAY

(378) Fine gold lacquer. Cherry trees in blossom and mountain scenery executed in gold lacquer of various tones and in low relief. Made by Kiyochika. 1800.

Diameter, 5 inches.

377—BLACK LACQUER BOX

(424D) Relief ornamentation of brocade and other designs in pottery, mother-of-pearl and lacquers.

Length, 5 inches; width, 4 inches.

378—INCENSE BOX, WITH TRAY

(287) Fine gold lacquer. Exquisite decoration of an island, water view, flying birds and grasses, in various tones of gold on a dull finish. The tray inside decorated with a moonlight river view and fishing boats under sail; the inside finished in fine Nashiji. 1750.

Length, 5¼ inches.

379—INCENSE BOX

(376) Shape of insect. Gold lacquer. Unsigned. 1700.

Length, 5¾ inches.

380—FAN SHAPED INCENSE BOX

(281) Fine gold lacquer. Decoration of children at play and New Year's decoration painted in gold and red lacquers on a dull gold ground; the inside finished in Nashiji lacquer. 1800.

Length, 6¼ inches.

381—INCENSE BOX, WITH TRAY

(288) In form of two boxes, overlapping. Landscape and mountain scenery, painted in gold lacquer, the sides decorated with snowflakes and blossoms on an aventurine ground. The tray inside embellished with a river view by moonlight, exquisitely painted in gold lacquer in various tones; the inside finished in Giobu Nashiji. 1750.

Height, 2 inches; length, 6 inches.

382—GOLD LACQUER BOX

(284) Design of Treasure Boat. Decoration in various shades of gold and silver, applied in high relief. Inside and foot finished in Nashiji. 1750.

Length, 6 inches.

383—TEA BOX, IN FORM OF TWO SQUARE BOXES, OVERLAPPING

(306) The right-hand box in gold, with wave designs, rocks and storks, pencilled in gold and black lacquer; the left-hand box of Nashiji with decoration of landscape and fret border; the inside finished in Nashiji. 1800.

Height, 4½ inches; diameter, 6½ inches.

384—GOLD LACQUER BOX

(424A) Circular shape. Decoration of moon, and plum tree in blossom in relief in lead and mother-of-pearl. Inside surface decoraated with masks in raised lacquers of various tints. Corean school. About 1750.

Height, 3½ inches; length, 6½ inches.

385—INCENSE BOX

(282) Fan-shaped box. Artistically painted decoration of pine, bamboo and plum, in gold and black lacquers, handle and sides of plum and fern designs; the inside finished in fine Nashiji. 1800.

Length, 6½ inches.

386—UNIQUE BOX

(309) Elaborate decoration of landscape and mountain scenery, in gold lacquer of various shades, in successive layers and in high relief. On the back of cover inscribed on a Kakemono is a stanza of a famous poem, which translated is as follows:

"The sound of wind and rain (war)
Is heard on a thousand mountains
And ten thousand peaks."

or

"The tornado of war
Sweeps over the land" (of Japan).

This is one stanza of a famous poem, composed by Mr. Sangi Kido Takayosi, at the time of the Civil War. Kido was a member of the Embassy that visited the States in 1872. On his return he was made Sangi (minister). He was then promoted to a distinguished position in the Imperial household and in 1875 was again elected Sangi. He died while in attendance upon the Emperor in Kyoto, May 27, 1877.

EDWARD GREEY.

The inside finished in Nashiji. 1870.

Height, 2¾ inches; length, 6 inches.

387—SAKE CUP STAND

(414) Chinkin-bori lacquer. Brown ground with bamboo leaves, plum blossoms, and pine needles delicately etched over the entire surface. 1800.

Height, 6 inches; diameter, 6½ inches.

388—CAKE BOX

(424) In three compartments, Nashiji lacquer, and covered with finely woven bamboo basket work. 1750.

Height, 6 inches.

389—BEAUTIFUL TRAY

(364) Oblong shape. Polished black lacquer, with sides and border in vermilion. Artistic decoration of fishes and shells delicately pencilled in gold, silver, and tinted lacquers. By Josen, and signed. 1800.

Diameter, 15½ inches.

390—OKIMONO, FIGURE OF GODDESS BENTEN WITH BIWA

(368) Finely carved, and decorated with gold and colored lacquers. 1860.

Height, 6¾ inches.

391—SQUARE TRAY

(380) Polished black lacquer. Decoration of plum branch in gold and red lacquers. 1700.

Length, 7 inches; width, 7 inches.

392—OVAL TEA BOX

(359) Red lacquer. Decoration of crows, painted in black lacquer in low relief; the inside finished in Nashiji. 1700.

Height, 4½ inches; length, 7½ inches.

393—TEA BOX

(303) Shell design, Nashiji lacquer, with a decoration of landscape, Torii, bridge and temple, in gold and silver lacquers and mother-of-pearl inlay; the side decorated with wave and shell designs in gold and silver; the inside finished in Nashiji. Bound with metal. 1650.

Height, 3½ inches; length, 7½ inches.

395—SMALL OBLONG TRAY

(377) Nashiji lacquer. Dog-foos and peony flowers in gold lacquer. 1650.

Length, 7½ inches; width, 4¾ inches.

396—TALL LUNCH BOX

(365) In four compartments. Egg-shell lacquer with pine trees painted in gold, and plum blossoms inlaid in silver on the ground. Back of lid decorated with two storks in flight; the inside finished in black lacquer. 1750.

Length, 7¼ inches; width, 6¾ inches.

397—WRITING-CASE

(340) Nashiji lacquer. Chrysanthemums in bloom, landscape and water view decorated on the cover, and on the back of cover a plum tree in blossom behind an ornamented fence. Beautifully executed in gold lacquer. 1700.

Length, 7¾ inches.

398—SUPERB OBLONG BOX AND TRAY

(354) Polished black lacquer, beautifully embellished with landscape, river view and mountain scenery, in gold lacquer of various tones and successive layers. The tray inside decorated with plum tree in blossom and the inner surface with detached blossoms on a fine Nashiji ground. 1750.

Height, 4¼ inches; length, 7¾ inches.

399—OBLONG BOX

(357) Polished black lacquer. Kiri crest and leafy scrolls, painted in gold lacquer, with reserved spaces in imitation of a coarsely woven fabric; the inside of Nashiji. 1700.

Height, 4 inches; length, 7¾ inches.

400—BEAUTIFUL DIAMOND-SHAPED BOX WITH TRAY

(355) Lacquered in imitation of grains of wood, and exquisitely ornamented with wild geese in flight, in gold lacquer and ivory incrustation. The tray decorated in similar style; the inside finished in fine Nashiji. 1800.

Height, 6 inches; diameter, 8 inches.

401—SUPERB BOX, WITH TRAY

(307) In form of two round boxes overlapping, Hirame Nashiji lacquer, with a decoration of a cat watching a butterfly. The cat is wrought in various metals and applied in relief, and the butterfly is painted in gold; the tray, of mirror black lacquer, is decorated with a mouse on a large radish wrought in bronze and silver; the inside, of Nashiji. 1850.

Height, 2¾ inches; diameter, 8½ inches.

402—CYLINDRICAL HIBACHI SHIELD

(370) Fine Nashiji lacquer. Decorated in gold and silver lacquer, with the crests of Tokugawa and an elaborate leafy scroll. 1700.

Height, 8½ inches; diameter, 11½ inches.

403—WRITING-CASE

(389) Polished black lacquer, decorated with gold and silver lacquer. Autumn flowers and grasses, on cover, and bamboo on back of cover. Furnished with inkstone and bronze water holder. Eighteenth century.

Height, 2 inches; length, 8¾ inches.

404—INCENSE BOX

(373) With a complete set of articles used in playing the game of incense. Inner surface of box exquisitely decorated with birds of immortality and sprays of flowers and blossoms, delicately pencilled in gold lacquer tinted with red. 1750.

Height, 4½ inches; diameter, 8¼ inches.

405—SUPERB BOTTLE-SHAPED VASE

(372) Decoration of a three-clawed dragon, amid cloud forms, beautifully executed in gold lacquers of various tones, slightly tinted with vermilion. 1850.

Height, 8½ inches.

406—SUPERB WRITING-CASE

(339) Gold lacquer, of fine quality. Outer surface completely covered with chrysanthemum flowers in black outline. Inner surface decorated with chrysanthemum in flower behind an ornamental bamboo fence, by a stream on which some detached flowers are floating, all finely painted in gold lacquer in various shades. Has inkstone and silver water holder. 1700.

Diameter, 8¾ inches.

407—WRITING-CASE

(338) Nashiji lacquer. Panel of Shakudo, with a design of an incense burner surmounted by a lion on tall stand and a vase containing a branch of cherry blossoms, all exquisitely wrought in relief in gold, silver and shakudo. The lion on incense burner is the work of Tokujo, the fifth of the great Goto family, and the other ornamentation is by Mitsu-mori. The inside finished in Nashiji. 1800.

Diameter, 8½ inches.

408—DESPATCH BOX

(325) Fine polished black lacquer. Decoration of maidenhair ferns and bamboo mat, pencilled in gold and silver lacquers; the inside finished in Nashiji. 1750.

Diameter, 8 inches.

409—DESPATCH BOX

(399) Natural wood, covered with a thin transparent lacquer. Decoration of morning-glory vine, delicately painted in gold and black lacquer. By Zeshin. Nineteenth century.

Diameter, 8 inches.

410—CAKE BOX

(418) In four compartments. Fine Tsuishu lacquer with bold archaic designs deeply carved, showing alternate layers of red and black lacquers. By Zokoku, signed. 1800.

Height, 8½ inches; length, 5½ inches.

411—WRITING-CASE

(397) Polished black lacquer. Artistic decoration representing Japanese coolies towing a boat along a stream, and a willow tree delicately pencilled in various tones of gold lacquer, slightly tinted in red and black. On the inner surface numerous flying birds painted in gold upon a Nashiji ground. By Shunsho, signed. Has inkstone and silver water holder. Eighteenth century.

Length, 8¾ inches.

412—TALL CAKE BOX

(401) In three compartments. Fine gold lacquer of dull finish. Decoration of spider-web on Icho tree, in gold lacquer and mother-of-pearl incrustation. Eighteenth century.

Height, 8¼ inches.

413—SMALL CABINET

(381) Design of a bridge. Fine quality of gold lacquer, beautifully embellished with river views, and boating scenes, artistically executed in gold lacquers of various tones and successive layers, and enhanced with gold and silver inlay. Has silver mountings. 1750.

Height, 9½ inches; diameter, 10½ inches.

414—SQUARE TRAY

(363) Brown lacquer, with silver rim. Ornamented with a crude design of chrysanthemums under shade, in gold lacquer and inlaid with lead and mother-of-pearl. Unsigned, but undoubtedly made by Korin. 1700. Has silver rim.

Diameter, 9½ inches.

415—BEAUTIFUL OBLONG BOX

(392) Polished mirror black lacquer. Exquisitely painted decoration of birds of paradise perched on pine branch in gold, silver and brown lacquer. Inside and foot of silver Nashiji. Eighteenth century.

Diameter, 9½ inches.

416—WRITING-CASE

(394) Nashiji lacquer. Quails and millet on cover, stags, deer and grasses on back of cover, all in gold and silver lacquer. Has inkstone and bronze water holder. Seventeenth century.

Height, 2 inches; diameter, 9½ inches.

417—WRITING-CASE

(395) Polished mirror black lacquer. Decoration of dragon amid cloud forms in low relief in low tones of gold, silver and red; inside, of Nashiji finish. Signed Tatsuki Takahiro. Has inkstone and silver water holder. Eighteenth century.

Diameter, 9½ inches.

418—HANDSOME WRITING-CASE

(398) Polished black lacquer. On the cover is a decoration of an equestrian figure of a court noble playing a flute and riding in the moonlight, artistically executed in various lacquers. On the back of the cover is a view of the interior of a suburban cottage showing a lady dressed in court attire playing on koto (illustrating a pathetic and poetical episode of history in the Middle Ages; the personages represented are Nakakuni, a faithful attendant of Emperor Takakura, and Lady Kogo, the mistress of the Emperor); the inside is finished in fine Nashiji and furnished with inkstone and silver water holder. Seventeenth century.

Diameter, 9½ inches.

419—BLACK LACQUER OBLONG BOX

(424B) Ornamented with chrysanthemum in gold and other lacquers, and mother-of-pearl and pottery modelled in relief. Signed on back of cover. Eighteenth century.

Length, 9½ inches; width, 4½ inches.

420—WRITING-CASE

(341) Polished black lacquer with gold leaf mosaics. The decoration on the outside consists of a pheasant on a rock near pine tree, in relief, in gold lacquer and ornamented with silver inlay; the inside of cover has an elaborate decoration of landscape, waterfall and stream artistically executed in gold and silver lacquers in various tones in high relief. Has water holder in shape of Koto, and inkstone. 1700.

Diameter, 9½ inches.

421—HANDSOME DESPATCH BOX

(323) Fine Nashiji lacquer. Artistic decoration of Kiri-tree in blossom, in gold and silver lacquer; the inside finished in Nashiji. 1700.

Diameter, 9 inches.

422—DESPATCH BOX

(322) Polished mirror black lacquer. Bamboo and sparrows, painted in gold lacquer; the inside, finished in Nashiji. By Koma. 1750.

Diameter, 9 inches.

423—ACTOR'S MASK BOX

(425) Silver Nashiji lacquer. Bound with metal and bronze ring handles. 1700.

Height, 9 inches; diameter, 11 inches.

424—PICNIC BOX

(402) Black lacquer, decorated with flowers and grasses in gold, silver and red lacquers, and studded with silver. Furnished with a cake box of Nashiji lacquer, five square trays and sake saucer of black lacquer, decorated with gold, and Imari porcelain sake bottle. Seventeenth century.

Height, 8¾ inches; diameter, 11 inches.

425—MANUSCRIPT BOX

(351) Black lacquer. The ornamentation in gold lacquer, lead, and mother-of-pearl represents a sailboat in a storm. Back of cover and side of box has a decoration of conventionalized pine branches and crescent, in gold lacquer, mother-of-pearl, and lead. By Korin, not signed. 1680.

Height, 3¼ inches; diameter, 11 inches.

426—OBLONG WRITING-CASE

(347) Fine polished mirror black lacquer. A medallion representing Jurojin, god of long life, with stork, turtle, deer, pine, and bamboo, in gold, silver, and colored lacquers beautifully executed in relief, surrounded by numerous symbols and ornaments, delicately pencilled in gold; back of cover is decorated with a branch of plum blossoms after Sekko's design. By Jokasai, signed. Furnished with inkstone and red copper water bottle. 1800.

Height, 2 inches; diameter, 11 inches.

427—PORTABLE INCENSE BURNER

(333) Red lacquer. Lotus design. The flower and seed pod forms the incense burner and the leaf and stem, the handle. By Ritsuo, signed "Kwan." 1700.

Height, 4¾ inches; length, 11 inches.

428—MAGNIFICENT BOOK RECEPTACLE

(326) Nashiji lacquer of fine quality. Elaborate embellishments of flowering plants, rocks, and streams, in gold and silver lacquer of various shades, applied in high relief; the inside and foot of fine Nashiji. 1750.

Height, 4¼ inches; diameter, 11 inches.

429—LARGE DESPATCH BOX

(324) Nashiji lacquer. Profuse decoration of fern scrolls pencilled in gold, and two bold chrysanthemum crests in silver and gold outline; inside, of fine Nashiji. 1650.

Height, 3½ inches; diameter, 11 inches.

430—MANUSCRIPT BOX

(391) Natural wood, elaborately ornamented with a royal elephant in various lacquers, in high relief and incrusted with imitation jewels; inside finished in Nashiji lacquer. After Ritsuo. Nineteenth century.

Diameter, 12 inches.

431—OBLONG TRAY

(390) Light brown Keyaki wood thinly coated with lacquer, so as to show the natural grain of the wood. Decorated with natural fish shells inlaid in Ritsuo style, and inscribed with a sonnet to Lieutenant-General Miyoshi written by Taibi (probably the former owner). By Kenya, signed. Nineteenth century.

Diameter, 12½ inches.

432—SMALL CABINET

(382) With four drawers and tray. Fine Nashiji lacquer. Decoration of bold floral scrolls and Mori crests in gold; silver ring handles. 1700.

Height, 13½ inches; diameter, 9¼ inches.

433—HIBACHI

(409) Made of a large gourd. Elaborate decoration of gourd vine, bee and butterfly in lacquer and mother-of-pearl, lined with copper and gilded. By Ritsuo, signed. 1700.

Height, 10½ inches; diameter, 14 inches.

434—LARGE PAPER BOX

(353) Finely polished black lacquer. Decoration of cherry tree in blossom, and mountain scenery in the distance, exquisitely painted in gold lacquer; inside finished in Nashiji. 1750.

Height, 4½ inches; diameter, 14½ inches.

435—WRITING-CASE

(334) Black lacquer. The outside covered with embossed leather, which is decorated with figures of three Chinese walking over a bridge. Furnished with inkstand, bronze water holder, in shape of folded paper, and small knife with red lacquer case. 1600.

Length, 6¾ inches.

436—LARGE PAPER BOX

(335) Companion to the preceding. Covered with embossed leather, decoration of a group of Chinese poets beneath a pine tree. The inside of black lacquer. 1600.

Height, 3½ inches; diameter, 15½ inches.

437—HANGING PANEL

(410) Modelled with lacquer. Gold ground, with a fish and sea-weeds, in relief, and inlaid with natural shells. By Ritsuo, and signed. 1700.

Length, 16 inches; width, 12 inches.

438—WRITING-CASE, WITH TWO DRAWERS

(383) Lacquered in imitation of coarsely woven fabric, and ornamented with branches of camelia in relief gold, lead, and mother-of-pearl. Back of cover decorated with butterflies in mother-of-pearl and gold lacquer. Inside finished in black lacquer. 1750.

439—TRAVELLER'S TEA BOX

(375) With complete tea set, made of Kiri wood and ornamented with chrysanthemums painted in white, yellow, and green Midaso. After Rikiu's design. 1750.

440—PICNIC BOX

(374) Gold Nashiji lacquer. Decorated with landscapes, flowers, and brocade patterns in gold and silver lacquers, the furnishing consists of a sake bottle, cake box with four compartments, and a small tray. 1700.

441—WRITING-CASE

(393) Polished black lacquer. Decoration of birds on bough of an oak tree pencilled in gold, silver, and Nashiji lacquers; back of cover decorated with vine design in gold and silver; inside finished with Nashiji. Eighteenth century.

Height, 2 inches; diameter, 9 inches.

442—SUPERB WRITING-CASE

(396) Gold lacquer of high grade and dull finish. Cover beautifully embellished with a jardinière, containing flowering plants and bamboo executed in gold, silver, black and red lacquers. On back of cover are branches of chrysanthemums, delicately pencilled in gold lacquer of various shades in successive layers. Inside finished in dull gold. Has inkstone and silver water holder. Eighteenth century.

Diameter, 9 inches.

443—PAPER BOX, WITH TRAY

(358) Wood-grain lacquer with numerous crests, in gold and silver lacquer; the tray and back of the cover are decorated with landscapes and river scenery, geese in flight and other designs, artistically painted in gold lacquer of various tones; the inside finished in Nashiji. 1750.

Height, 3 inches; diameter, 9 inches.

444—HAIR-PIN BOX

(423) Pearl-inlaid lacquer. Entire outer surface of mother-of-pearl mosaic design. 1750.

Diameter, 9 inches.

445—WRITING-CASE

(349) Polished black lacquer. Cover embellished with a representation of an ancient court carriage, beautifully executed in relief gold, and mother-of-pearl. The decoration inside of Awoi leaves is in gold and Nashiji lacquer. Has inkstone and red copper water holder. 1750.

Diameter, 9 inches.

446—WRITING-CASE

(346) Fine Nashiji lacquer. The cover decorated with a pine grove by sea-shore, and on the inside of the cover are cottages, figures, and pine trees painted in gold and black lacquers. Has inkstone and fine metal work water holder. 1750.

Diameter, 9 inches.

447—WRITING-CASE

(345) Polished black lacquer with surface in veins of wood design. Outside of cover, decorated with a Chinese poem on orchids and chrysanthemums, "The splendor of orchids and fragrance of chrysanthemums remind me of my love, whom I cannot forget," painted in gold and silver lacquer, in relief; on the inside of cover are orchids and chrysanthemums exquisitely painted in gold and silver lacquer on a fine Nashiji ground. Has inkstone and bronze water holder. 1750.

Height, 3¼ inches; diameter, 9 inches.

448—WRITING-CASE

(344) Nashiji lacquer. Cover embellished with storks and pine trees (emblems of long life and constancy); the inside of cover is decorated with a court noble on horseback, accompanied by two pages, crossing a stream, painted in gold and black lacquer on fine Nashiji ground. Has silver water holder and inkstone. 1750.

Diameter, 9¼ inches.

449—WRITING-CASE

(343) Polished black lacquer. Decoration of wistaria, in gold lacquer, mother-of-pearl and colored ivory incrustations, the inside decorated with maple trees and a running stream, painted in gold, red and black lacquer on a fine Nashiji ground. Has water holder and inkstone. 1800.

Height, 2 inches; diameter, 9¼ inches.

450—LARGE BOX, WITH TRAY

(352) Nashiji lacquer. Beautifully decorated in fan and brocade designs, in gold lacquer of various tones, slightly tinted in black and green. Tray and back of cover decorated with open fans, painted in gold lacquer. 1700.

Height, 5¼ inches; diameter, 9¾ inches.

451—HANDSOME LUNCH BOX

(327) Tall shape with four compartments. Polished mirror black lacquer with decoration of cherry trees in blossom, exquisitely pencilled in gold, silver, and red lacquer. The inside of vermilion lacquer. 1750.

Height, 9¾ inches; length, 7½ inches.

452—CABINET

(431) Brown lacquer. Surface in imitation of coarsely woven fabric, with decoration of Hōwō birds and cloud forms in various shades of low tone lacquers, in imitation of tapestry. Seven drawers, with silver and gilt bronze mountings.

Height, 9 inches; width, 14¼ inches; depth, 7 inches.

453—HANDSOME LACQUER BOX

(356) With complete set of articles used in playing the game of incense. The box is of polished black and Nashiji lacquer of checker-board design, and decorated with a fan-shaped panel, finely painted in gold lacquer of various tones. The contents consist of an oblong box covered with tortoise-shell, silver mounted and decorated with gold lacquer, a small silver vase, a Satsuma incense burner, irregular shaped box containing various utensils, trays of counters, and various cards and incense holders. 1750.

Height, 5 inches; diameter, 10¼ inches.

454—SQUARE TRAY

(362) Fine Nashiji lacquer. Tokugawa crests in gold. 1750.

Height, 10¼ *inches; diameter,* 9½ *inches.*

455—SAKE BOTTLE

(412) Vermilion lacquer on pewter. Decoration of two open fans in reserve and decorated with gold lacquer. 1750.

Height, 10 *inches.*

456—DESPATCH BOX (FUBAKO)

(424C) Polished black lacquer. Ornamentation of crayfish in relief in red lacquer. By Zeshin, a great artist of the nineteenth century. Signed with seal.

Length, 10 *inches; width,* 4 *inches.*

457—ORNAMENTAL STAND

(332) Kamakura lacquer. Carved archaic design, supported by three Shachi fish. Specimen of artistic workmanship. 1200.

Height, 10 *inches.*

458—WRITING-CASE

(348) Black lacquer. The outer and inner surface covered with a decoration of puppies at play, painted in gold, silver, and bronze lacquers. 1700.

Diameter, 10 *inches.*

459—WRITING-CASE

(350) Black lacquer. Profusely decorated with various medallions, crests, and brocade designs in mother-of-pearl. The inside finished in Nashiji lacquer. Furnished with inkstone and bronze water holder. 1750.

Diameter, 10¼ *inches.*

460—WRITING-CASE

(342) Polished mirror black lacquer, outer surface decorated with an elaborate embellishment of pine, plum, and bamboo branches (emblems of constancy, purity, and courage); and inner surface of chrysanthemums, rocks and bamboo, all painted in gold lacquer on Nashiji ground. 1750.

Diameter, 10½ *inches.*

461—SAKE BOTTLE

(337) Melon shaped. Nashiji lacquer, with decoration of leaves and vines in high relief and painted in gold and black lacquers, ornamented with silver studs in imitation of dewdrops. 1650.

Height, 10½ *inches.*

462—WRITING-CASE

(432) Polished wood. Decoration of palm leaves and chrysanthemums in various lacquers, mother-of-pearl, and pottery modelled in high relief. Inside finished in silver Nashiji of mosaic style. Furnished with inkstone, cloisonné enamel water holder, brushes, and knife. Signed, Ritsuo. Seal (School of Ritsuo). 1800.

Height, 2¾ *inches; diameter,* 10¾ *inches.*

463—SAKE HOLDER

(400) Design of table screen. On the obverse panel, exquisitely pencilled in gold, silver, black and vermilion lacquer is a figure of a Chinese boy at a writer's table on which is a vase containing brushes and peacock feathers, on the reverse panel a Chinese poem, incrusted with mother-of-pearl, borders are decorated with various scrolls in gold lacquer. Eighteenth century.

Height, 10½ *inches.*

CHINESE LACQUERS

464—SQUARE-SHAPED BOX

(1200) Red lacquer, with panels of fine basket work. Decoration of birds, flowers and scrolls in gold, green and other enamels. Ch'ien-Lung period.

Height, 3 *inches; diameter,* 5½ *inches.*

465—COVERED BOWL

(1205) Vermilion lacquer. Made in shape of chrysanthemum flower (material, papier mâché), a poem by Emperor Ch'ien-Lung on chrysanthemum, etched on black panels on the inside of cover and bowl. Incised seal mark of Ch'ien-Lung period.

Height, 3¾ *inches; diameter,* 4¼ *inches.*

466—SQUARE-SHAPED BOX

(1201) Red lacquer. Decoration of five-clawed dragons pursuing the sacred pearl, floral scroll and sceptre head borders, painted in various low tones. Ch'ien-Lung period.

Height, 5¾ inches; length, 6 inches.

467—CINNABAR LACQUER CAKE BOX

(1206) Elaborate carved ornamentation of garden and domestic scenes, floral panels and symbols. Ch'ien-Lung period.

Height, 3 inches; 7 inches square.

468—CIRCULAR CAKE BOX

(1203) Black lacquer. Elaborately inlaid with mother-of-pearl floral scrolls, various symbols and leaf borders. Ch'ien-Lung period.

Diameter, 7½ inches.

469—BOTTLE-SHAPED VASE

(1207) Cinnabar lacquer. Legendary subject, pine, plum and bamboo trees, carved in high relief. Ch'ien-Lung period.

Height, 8½ inches.

470—MANUSCRIPT BOX

(1202) Black lacquer. Elaborate relief ornamentation in gilded brass, silver and mother-of-pearl, of dragons, fire emblem and the pearl of omnipotence. On the sides and ends are flowers and blossoms in various enamels and mother-of-pearl. Ch'ien-Lung period.

Length, 14½ inches; width, 7½ inches.

471—GRAINED CINNABAR LACQUER BOX

(1208) The entire surface covered with an elaborate decoration of branches of peach fruit, floral borders, various Chinese characters and numerous symbols, all most carefully carved in cinnabar on a black ground. Probably early part of K'ang-hsi period.

Height, 7 inches; diameter, 18 inches.

472—LARGE OBLONG BOX ON FEET

(1204) Black lacquer, with panels of fine bamboo basket work. Decoration of Chinese domestic scene, river view and other designs pencilled in gold. Ming dynasty period.

Length, 20½ inches; width, 14 inches; height, 5½ inches.

CARVINGS IN WOOD, BAMBOO, AND IVORY

473—OKIMONO

(901) Wood. Group of mice, skilfully carved. Signed, Hokindo Masayoshi. Nineteenth century.

Height, 3¾ inches.

474—TEA SCOOP

(903) Teakwood. Ornamented with dragon, carved in relief. Nineteenth century.

475—WRITER'S BRUSH WASHER

(906) Bamboo. In design of gourd and vine skilfully carved. Nineteenth century.

476—NIOI, PRIEST'S SCEPTRE

(910) Carved branch of lotus, bud and curled leaf. Nineteenth century.

477—NIOI, AN ENSIGN OF THE PRIEST OF JEN SECT

(909) Wood. Carved in design of turbulent water. Nineteenth century.

478—BAMBOO MASK

(908) Carved face of a jolly fellow. Nineteenth century.

479—OKIMONO

(905) Wood. Chinese lion with sacred ball. Carved and partially lacquered with gold. Eighteenth century.

Height, 5½ inches.

480—OKIMONO

(904) Wood. Life-size toad, with eyes of amber, skilfully carved. Nineteenth century.

Length, 6 inches.

481—TRAY

(907) Bamboo. In design of pine tree, with branches of pine needles, skilfully carved. Has fine teakwood stand. Nineteenth century.

482—OKIMONO

(902) Wood. Sacred ox in repose, skilfully carved. Signed, Ikko. Nineteenth century. Teakwood stand.

Height, 2½ inches; length, 6½ inches.

483—OKIMONO

(927) Badger in disguise of a priest (caricature), boldly carved and covered with layers of red lacquer, except face. Eighteenth century.

Height, 12 inches.

484—OKIMONOS

(926) Pair of large dogs, of carved wood and lacquered. Seventeenth century.

Height, 19 inches.

485—PRIEST'S SWORD

(912) Carved black persimmon wood. Carved ornamentation of storm dragon. Signed, Takuyeisai Jakusui. Nineteenth century.

486—PRIEST'S SWORD

(911) Carved wood, ornamented with the design of tea-party set, inlaid with stone, ivory, whalebone and bamboo. Kodsuka of wood, with New Year's decoration in relief. Nineteenth century.

487—CARVED WOOD STAND

(930A) Table design, covered with red lacquer and mounted in gilded brass.

Height, 9½ inches; length, 14 inches.

488—CARVED WOOD STAND

(929A) Finished in gold lacquer. Eighteenth century.

Height, 9½ inches.

SPECIMENS OF CARVED JADE

489—BEAUTIFUL IMPERIAL FEI-TSUE BUCKLE

(1266) Carved in open-work and undercut dragon amid cloud forms. Ch'ien-Lung period.

1¼ x 3½ *inches.*

490—MAORI JADE RING

(1278) Moss green texture, with pink markings. Ch'ien-Lung period.

491—FEI-TSUE AMULET

(1279) Floral spray carved in open-work. Ch'ien-Lung period.

492—FEI-TSUE AMULET

(1280) Gourd vine carved in open-work. Ch'ien-Lung period.

493—FEI-TSUE AMULET

(1281) Carved floral spray, carved in open-work. Ch'ien-Lung period.

494—PAIR JADE PANELS

(1270) Beautifully carved in intricate open-work. Deer in forest. Ch'ien-Lung period. Teakwood stand.

1¾ x 4¼ *inches.*

495—JADE NETSUKE

(1282) Peony design, metal mountings.

496—FEI-TSUE PANEL

(1267) Thin texture, with branches of peach fruit, bat, and plum blossoms, carved in low relief. Jewelled border.

3½ x 4½ *inches.*

497—FEI-TSUE PANEL

(1267A) Branch of pomegranate carved in low relief. Jewelled border.

2 x 3¼ *inches.*

498—FEI-TSUE PANEL

(1267B) Branches of pomegranate carved in low relief.

2 x 2¼ *inches.*

499—JADE NECKLACE

(1284) Indian. Numerous pendants of jade stones incrusted with gold and attached to a gold braid cord.

500—FEI-TSUE JADEITE AMULET

(1268) Branch of peach fruit carved in open-work. Ch'ien-Lung period.

1¼ x 2¼ *inches.*

501—JADEITE AMULET

(1269) Butterfly and beetle design, carved in relief and open-work. Ch'ien-Lung period.

2 x 2½ *inches.*

502—PAIR OF JADEITE BRACELETS

(1263A) With Fei-tsue marking. Ch'ien-Lung period.

503—JADE BREAST ORNAMENT

(1264) Green white texture, carved in design of an antique musical instrument. Ornamented with figures of Chinese sages and storm dragon rising from the sea. On the obverse an inscription of Chinese characters, all carved in low relief, suspended by a chain cut from solid piece of jade. Ch'ien-Lung period.

504—YELLOW JADE VASE

(1233) Cylindrical shape, highly polished surface.

Height, 2½ inches; diameter, 1¾ inches.

505—YELLOW JADE ROUGE BOX

(1234) Circular flat form, highly polished surface.

Diameter, 2½ inches.

506—JADE STATUETTE

(1213) Figure of a boy carrying treasure-bag. Carved teakwood stand.

Height, 2½ inches.

507—JADE ORNAMENT

(1224) Green white texture. Design of a mandarin duck holding floral spray in beak; finely carved and polished. Teakwood stand.

Height, 2½ inches.

508—WHITE JADE RING

(1214) Carved archaic designs and incised fret borders. With stand and cover.

Diameter, 2¼ inches.

509—WRITER'S DESK ORNAMENT

(1238) Small disk of white jade carved in open-work. Boy holding sacred symbols standing on monster fish. Mounted on a stand carved to represent clouds exhaled by a monstrous animal standing in a pine grove.

Diameter, 3½ inches.

510—WRITER'S DESK ORNAMENT

(1239) Small disk of white jade, carved in open-work, phœnix and peony scrolls. Carved stand of cloud forms. Ch'ien-Lung period.

Diameter, 3½ inches.

511—INDIAN JADE COUPE, WITH COVER

(1209) Thin transparent texture of greenish tint, with a slight marking of brown and yellow. Exquisitely carved ornamentation of floral and leafy scrolls in low relief. Ch'ien-Lung period. Finely carved teakwood stand.

Height, 3 *inches; diameter,* 5 *inches.*

512—JADEITE COVERED BOWL

(1249) Gray white texture, with beautiful moss green markings, highly polished surface. Ch'ien-Lung period. Teakwood stand.

Height, 3¾ *inches; diameter,* 3½ *inches.*

513—SMALL JADE VASE

(1235) Flat gourd shape, with rudimentary elephant head handles and gourd vine carved in low relief.

Height, 3¾ *inches.*

514—JADE GIRDLE CLASP

(1277) Dragon design.

Length, 3 *inches.*

515—ORNAMENTAL PIECE

(1228) Tablet of white jade, beautifully carved in open-work design. Sacred dragon, with the pearl of omnipotence, arising from the sea. Mounted in a carved frame in design of turbulent water and cloud forms. Ch'ien-Lung period.

2½ x 4 *inches*

516—INDIAN JADE PIPE

(1283) Incrusted with jewels and gold wires.

517—JADE ORNAMENT

(1288) Carved design of trumpet. Ch'ien-Lung period.

Length, 4¼ *inches.*

518—JADE COUPE

(1229) Jade stone of green and brown texture. Lily, stem, buds and leaves beautifully carved in bold relief.

Length, 4 inches; height, 1½ inches.

519—WHITE JADE INCENSE BURNER

(1222) With cover and rudimentary head handles. Ornamented with band of Haou-teen face designs and floral scrolls carved in low relief, surmounted by a peony in high relief and openwork. Ch'ien-Lung period. Carved teakwood stand.

Height, 4½ inches; diameter, 4⅛ inches.

520—GREEN JADE CUP

(1247) Beautifully carved in design of a dragon head, ornamented in relief with three dragons, floral scrolls and incised cloud forms. Ch'ien-Lung period. Carved wood stand in design of turbulent water.

Height, 4¼ inches.

521—INDIAN JADE VASE

(1215) Thin gray texture. Graceful bottle shape, with an elaborate floral and scroll design carved in openwork, and polished surface. Finely carved teakwood frame and stand.

Height, 4½ inches.

522—INDIAN JADE JAR, WITH COVER

(1237) Thin transparent texture. Ornamentation of floral scrolls and various borders fashioned to imitate the " rice grains " decoration. Teakwood stand.

Height, 4¼ inches.

523—JADE BEAKER

(1245) Green-white texture. Ornamented with archaic designs carved in low relief. Carved wood stand.

Height, 4¾ inches.

524—ORNAMENTAL DISH

(1251) Green-white jade. Turtle and two serpents carved in bold relief. Band of gadroons on outer surface, carved in low relief. Ch'ien-Lung period. Carved teakwood stand.

Diameter, 4¾ inches.

525—ORNAMENTAL PIECE

(1225) Green-white jade with brown marking. Whole piece cut in shape of a rocky cliff with clouds surrounding its peaks, and concealing the setting sun behind its summit. Carved teakwood and ivory stand.

Height, 4¾ inches.

526—JADE WRITING-TABLE SCREEN

(1212) Of pale yellow texture. Rectangular tablet with curved top, decorated with the pictorial design of a mythical sage walking on waves, carved in high relief and highly polished. Ming Dynasty period. Finely carved teakwood frame and stand.

Height, 5 inches; width, 4 inches.

527—PITCHER-SHAPED VASE

(1244) White jade with slight marking of browns. Dragon handle, and ring ornament carved in bold relief and undercut, and archaic designs and palmettes band, carved in low relief. Ch'ien-Lung period. Carved ivory stand.

Height, 5½ inches.

528—JADEITE VASE

(1240) Pearl-gray texture and highly polished. Slender octagonal shape, with rudimentary scroll handles. Ch'ien-Lung period. Gold stand.

Height, 5¼ inches.

529—JADEITE VASE

(1236) Finely carved in undercut, in design of fish, rising from the sea. Carved teakwood stand.

Height, 5½ inches.

530—CONVEX MEDALLION

(1223) Green-white jade. Branch of peach fruit, and bat, symbols of "long life and happiness," carved in low relief and highly polished. Ch'ien-Lung period. Teakwood stand.

5⅓ inches in long diameter.

531—IMPERIAL JADEITE BOWL

(1226) With beautiful emerald-green tints, highly polished. Ch'ien-Lung period. Teakwood stand.

Height, 2⅞ inches; diameter, 5½ inches.

532—IMPERIAL PAPER WEIGHT

(1241) Pearl gray jadeite. Rain dragon carved in bold relief, and undercut, highly polished surface. Ch'ien-Lung period.

Width, 1½ inches; length, 9¼ inches.

533—GREEN JADE INCENSE BURNER WITH COVER

(1218) Globular shaped, on tripod of grotesque heads and elaborate dragon head and loose ring handles. The entire outer surface covered with archaic designs and sceptre head borders, finely carved in high and low relief, and highly polished. Ch'ien-Lung period. Carved teakwood stand.

Height, 6 inches; diameter, 5 inches.

534—JADE VASE

(1221) Green-white, thick texture and highly polished. Design of pine tree trunks finely carved in high relief and undercut branches of bamboo, fungus and stork. Yung Ching period. Teakwood stand.

Height, 6 inches.

535—JADE VASE

(1220) Gray-white texture and highly polished surface. Beautiful carved design of magnolia flower, the stem and buds forming the base. Carved teakwood stand.

Height, 6½ inches.

536—JADEITE BOWL

(1246) Thin texture, slightly clouded with fei-tsue green and highly polished surface. Carved teakwood stand.

Diameter, 6½ inches.

537—PURE WHITE JADE VASE

(1243) Flat gourd shape, with sceptre handles. Ornamented on both sides, with archaic dragons and Greek fret patterns, carved in low relief and incised. Ch'ien-Lung period. Teakwood stand.

Height, 6¾ inches.

538—INDIAN JADE DISH

(1216) Flower-shaped; very thin texture; inner surface ornamented with lotus flowers and leaf scrolls carved in low relief and polished. Ming Dynasty. Carved teakwood stand.

Diameter, 6¾ inches.

539—JADEITE CYLINDRICAL VASE

(1232) Thick texture of pale pink tint, with a splash of fei-tsue, or emerald green, and highly polished surface. Ch'ien-Lung period. Finely carved teakwood stand.

Height, 6¾ inches; diameter, 3⅞ inches.

540—JADE VASE

(1217) Flat oviform, with loose ring handles. Band of archaic designs and borders of palmettes, finely carved in low relief. K'ang-hsi period. Has group of three stands.

Height, 7 inches.

541—INDIAN JADE COUPE

(1211) Greenish texture, with veins of darker tone. Carved and polished, with ornamentation of floral scrolls which cover the entire outer surface. Handles of floral sprays with jewels inlaid. Ch'ien-Lung period. Carved teakwood stand.

Diameter, 7 inches; height, 2 inches.

542—WHITE JADE ORNAMENTAL PIECE

(1219) Cut in design of a giant rock, with figure of priest standing on lotus pod, cut in high relief. The figure represents Nakasaina (Sansk. Nagasena), one of the sixteen arhat of Buddha, who holds an alms-bowl from which ascends vapor. Fine teakwood stand.

543—GREEN JADE HANDLED FAN

(1265) Of graceful design and fine texture. Ch'ien-Lung period.

Length, 7 inches.

544—JADE VASE AND COVER

(1227) Green and white texture and polished. Flat oviform with rudimentary head handles, carved in bold relief, and a band of archaic designs carved in low relief. Ch'ien-Lung period. Teakwood stand.

Height, 7⅜ inches.

545—JADE DISH

(1248) Shape of lotus leaf. Mottled brown and green texture, and highly polished surface.

7½ x 5½ inches.

546—INDIAN JADE VASE, WITH COVER

(1230) Thin, green-white texture. Flat oviform, with loose ring handles suspended from floral sprays carved in bold relief and openwork. Entire surface of vase ornamented with passion flowers amid leafy scrolls, carved in low relief and polished. Carved stand.

Height, 7⅞ inches.

547—MAGNIFICENT WRITING-TABLE SCREEN

(1210) A disk of milk-white jade, elaborately and artistically carved in relief on both sides, with Chinese garden, domestic views, and mountain scenery. The pictorial designs are so arranged that when seen against a strong light neither mars the beauty of the other. Ch'ien-Lung period. Mounted in a teakwood screen, elaborately carved in openwork.

Diameter of disk, 8 inches.

548—PAIR OF BEAUTIFUL WRITING-TABLE SCREENS

(1242) Disks of pure white jade. Elaborately ornamented with landscapes and homes of Taoistic sages in the mountains, artistically carved in high relief; mounted on pedestals of carved wood in openwork scroll designs. Ch'ien-Lung period.

Diameter, 9½ inches; $\frac{5}{12}$ of an inch thick.

549—IMPERIAL JADE ORNAMENTAL PIECE

(1231) A cylinder of green-white jade. Beautifully carved, in relief and intricate openwork, with scenes depicting mountains, temples, numerous figures and the sacred pine. Capped by a fine green jade ornament carved in openwork, and surmounted by the sacred lotus, and base of polished green jade. Ch'ien-Lung period. Teakwood stand.

Height, 9½ inches.

550—MASSIVE GREEN JADE VASE

(1250) Fashioned after an ancient bronze. Flat oviform, with dragon head and loose ring handles, carved in bold relief. Wide band, of archaic design, and two borders of symbolical designs carved in low relief. Six character marks underneath foot: Ta Tsing Ch'ien-Lung haou Koo.

Height, 15 inches.

PANELS BY RITSUO AND OTHERS

551—WOOD PANEL

(932) Ornamented with two chrysanthemum flowers, in carved jade and ivory, tinted and fashioned in the shape of butterflies. Eighteenth century. Framed in gilt wood.

552—WOOD PANEL

(933) Chinese lion and cubs, carved in high relief. Eighteenth century. Framed in gilt wood.

Height, 9 inches; length, 13 inches.

553—PANEL

(430) Kiri wood, polished and lacquered. Decoration of ferry-boat with passengers, modelled in pottery, in high relief, and painted with lacquers and various enamel colors. Signed, Ritsuo Seisu. Seal. 1750. In gilded frame under glass.

Height, 17 inches; length, 27¾ inches.

554—PAIR UPRIGHT LONG PANELS

(934) Chinese landscape, with cliffs, waterfall, creek, lake, temples on the hills, viaducts, bridge, boat, and figures, carved in low relief and painted in diverse colors of low tones, with beautiful effect of chiaroscuro. Signed, Hogen Shuzan. Eighteenth century. Framed in gilded wood under glass.

555—HANGING PANEL

(411) Cedar wood, elaborately ornamented. A hawk of carved wood and lacquered is perched upon a frame of a screen, of gold lacquer in alto relievo, and from which hangs a rich brocade painted in Midaso lacquer in low relief. Black lacquer frame with engraved silver ornaments, with an outside frame of gilded wood. By Ritsuo, and signed. 1700.

Length, 30 inches; width, 24 inches.

556—WOOD PANEL BY RITSUO

(934A) A hanging dried fish, oysters, scallops, and shells artistically modelled in pottery. Signed with seal mark of Ritsuo. Framed in gilded wood under glass.

Length, 57 inches; width, 5 inches.

BUDDHISTIC SHRINES, STATUETTES, IDOLS AND FIGURES

557—MINIATURE SHRINE

(918) Containing an exquisitely carved wood figure in miniature of Gautama Sakya (Buddha), seated on the sacred lotus. Eighteenth century.

558—MINIATURE SHRINE

(1054"A") Enclosing an exquisitely carved statuette of the "Hundred-hand Buddha." Seventeenth century.

559—THIBETAN IDOL

(1056E) God with many arms. Wrought in gold, bronze, and incrusted with enamels.

560—PAIR OF WOOD FIGURES

(917) Fukusuke and Ofuku in full dress, lacquered and decorated in various enamels thickly applied. Seventeenth century.

Height, 4½ inches.

561—STATUETTE

(914) Figure of an unknown character. Crudely carved wood. Eighteenth century. Has teakwood stand.

Height, 4½ inches.

562—STATUETTE

(913) Wood. Daikoku, or god of wealth, resting on his treasure bags. Artistically carved by Keiji Morinobu, the son of Akawo Hokkio, the Buddhistic sculptor, thirty-first descendant of Jocho Hoin. Nineteenth century.

Height, 4¼ inches.

563—FIGURE OF A SENNIN AND HIS ATTENDANT

(915) The Sennin with natural-wood cane and fan of ivory, and boy attendant walking after him with a pack of scrolls on his back, artistically carved in wood. Eighteenth century.

Height, 5¼ inches.

564—STATUETTE

(916) Gautama Sakya (Buddha), of third epoch, returning from the mountain after his enlightenment. Nineteenth century.

Height, 6¼ inches.

565—STATUETTE IN SHRINE

(929) Carved wood and gilded. Gautama Sakya Buddha. Inscription on the shutters, "In memory of Shimazawa, late senior maid attendant in the court of Lord Mito, Koishikawa" (Tokio). Seventeenth century.

Height, 9 inches.

566—STATUETTE OF AN OLD BLIND MAN

(935) In walking pose and feeling the way with his staff. Made by Matahei. Inscription: Otsu ju Ukiyo Matahei tawamuré-ni tsukuru, or "Made by Matahei, of Otsu, for his own amusement." Sixteenth century.

Height, 10½ inches.

567—STATUETTE IN SHRINE

(930) Carved wood, gilded and lacquered. Priest Nichiren (thirteenth century), the founder of Hokké, or Nichiren sect of Buddhism, with scroll and rosary in his hands. The priest's dress is beautifully decorated in colors and gold. On the back of the figure there is the inscription, "Mamo Nichiren Daishonin," or "I take refuge under the great sage Nichiren," and on the top of pedestal, "Unveiled on the twenty-first day of February, the first year of Kiowa" (1801), and signed, "Nisshu of the Church" (obscure). Outer surface of shrine is in vermilion lacquer, with elaborate ornamentation in gilded metal.

Height, 12 inches.

568—STATUETTE

(928) Carved wood and lacquered. Daruma sitting in meditation. Fifteenth century.

Height, 15½ inches.

569—CARVED WOOD STATUETTE

(935A) Figure of Konjara, the praying deity, standing with hands clasped. Gilded and lacquered in low tones. Sixteenth century.

Height, 16½ inches.

(931) Lacquered. Priest Kukai, better known by his posthumous name Kobodaishi, "Great Teacher who promulgates the law"; lived 784 to 854 A. D. He was the founder of the Shingon sect of Buddhism, and consequently of the church and temples of Koyasan, in the Province of Kii, besides being noted as a calligraphist, painter, sculptor, and architect. It is a common belief in Japan that this great teacher invented and introduced the Japanese alphabet (I-ro-ha). Has carved and gilded stand. Thirteenth century.

Height, 18 *inches.*

THIRD AFTERNOON'S SALE

FRIDAY, JANUARY, 27TH, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

COCHIN-CHINESE POTTERY AND STONEWARE

571—WRITER'S WATER HOLDER BRUSH REST

(2736) Cochin-Chinese. In mountain design covered with green, yellow, and purple glazes; fish and wave designs carved in relief. 1650.

Height, 3 *inches.*

572—SEATED FIGURE OF ARHAT

(2745) Cochin-Chinese. Gray texture, partially glazed in yellow, green, and brown glazes. 1600.

Height, 5½ *inches.*

573—FIGURE OF PRIEST, SEATED ON LION

(2735) Cochin-Chinese. Soft texture, covered with rich green, copper, brown, and yellow glazes. Wood stand. 1600.

Height, 5½ *inches.*

574—GLOBULAR JAR, WITH CORRUGATED BODY

(2422) Cochin-Chinese pottery. Coated with a sage-green soft glaze.

Height, 5½ *inches.*

575—COCHIN-CHINESE ORNAMENT

(2746) Shape of hare. Cochin-Chinese, bright green and yellow glaze. 1700-1750.

Height, 6½ *inches.*

576—OVIFORM JAR

(2711) Cochin-Chinese. Pottery, of soft reddish-brown texture. Enamelled with a soft amber yellow crackled glaze, over which are splashes of olive-green. Borders of gadroons, modelled in relief round the shoulder. Openwork teakwood cover and stand.

Height, 7½ *inches.*

577—COCHIN-CHINESE ORNAMENT

(2747) Symbolical lion on pedestal. Covered with a green glaze and touched with brown. 1680-1700.

Height, 8¾ *inches.*

578—OVIFORM VASE, WITH SPREADING BASE

(2465) Ancient Cochin-Chinese stoneware of dense texture. Coated with a verdigris glaze. Openwork teakwood cover with jade ornament.

Height, 9 *inches.*

579—FLOWER VASE

(2748) Sky Lion. Cochin-Chinese. Decoration in pink, yellow, blue and green. Ch'ien-Lung period.

Height, 9⅛ *inches.*

580—LARGE OVIFORM HANGING JAR

(2433) Cochin-Chinese. Stoneware of soft yellowish texture, covered with a golden-brown glaze. Dragons pursuing the sacred pearl, modelled in low relief in the paste.

Height, 14 *inches.*

581—WRITER'S GLOBULAR WATER VESSEL

(2703) With lizard modelled in high relief. Stoneware of the Sung Dynasty. Coated with a thick crackled glaze of *clair de lune* type.

Height, 3½ inches.

582—GALIPOT

(2704) Stoneware of the Yuen Dynasty. Thick running glaze of mottled brown, flecked with *clair de lune*. Carved teakwood stand.

Height, 5 inches.

583—DESK ORNAMENT

(2749) Kylins. Chinese stoneware. Dense texture, coated with a robin's-egg *soufflé* glaze and gilt. Ch'ien-Lung period. Teakwood stand.

Length, 5 inches.

584—BOWL

(2439) Stoneware of the Yuen Dynasty. Outer surface covered with an opaque violet glaze; inner surface invested with turquoise blue glaze, which has a pronounced crackle.

Diameter, 5 inches.

585—TEA BOWL WITH SCALLOPED EDGE

(2438) Stoneware of the Sung Dynasty, coated with a soft glaze of creamy-white and mottled brown. Carved teakwood stand.

Diameter, 5 inches.

From the Charles A. Dana Collection.

586—GOURD-SHAPED VASE

(2444) Stoneware of Sung Dynasty. Invested with a thick crackled glaze of *clair de lune* type. Carved teakwood stand.

Height, 5¾ inches.

587—TEA BOWL

(2440) Stoneware of yellow texture. Partly covered with a thin greenish-yellow glaze over a crackle. This specimen is said to be one of the Summer Palace tea bowls, and is quite rare. Probably fifth or sixth century. Teakwood stand.

Diameter, 5¾ inches.

588—TEMPLE VESSEL ON ATTACHED STAND

(2697) Stoneware of the Sung Dynasty. Invested with a thick *clair de lune* crackle glaze. Teakwood stand.

Height, 6 inches.

589—TEA BOWL

(2441) Outer surface invested with a tea color crackled glaze, inner surface with a soft, creamy glaze. Early Sung Dynasty. Teakwood stand.

Diameter, 6 inches.

590—VASE ON ATTACHED STAND

(2701) Soft gray stoneware of the Sung Dynasty. Square shaped, with rudimentary elephant-head handles. Ornamented with the symbols of natural elements essential to Chinese philosophy and the eight Trigrams on two sides in low relief. The whole coated with a thick *clair de lune* glaze, which has a pronounced crackle.

Height, 6½ inches.

591—SUNG VASE

(3022) Bottle-shaped, with a lizard carved in bold relief encircling the neck. Coated with a mottled brown crackled glaze, and a clouding of *clair de lune*. Teakwood stand.

Height, 7 inches.

592—LARGE TRIPOD INCENSE BURNER

(2707) Soft pottery of the Sung Dynasty. Coated with a polychromatic flambé glaze of blue, gray and brown. Repoussé bronze cover and carved teakwood stand.

Diameter, 9 inches; height, 5 inches.

593—STATUETTE

(2743) Seated figure of a general. Chinese stoneware, invested with a lustrous green glaze. Yuen Dynasty. Carved teakwood stand.

Height, 9¾ *inches.*

594—LARGE GLOBULAR JAR

(2431) Stoneware of fine reddish texture, coated with a soft gray crackled glaze, which has an iridescent lustre. Mouth rimmed with brass. Sung Dynasty. Handsome carved teakwood stand.

Height, 10 *inches.*

595—FIGURE OF A MOUNTAIN SAGE

(2740) Chinese stoneware. Gray texture, covered with a *clair de lune* glaze over a pronounced crackle. Yung-Ching period. Carved wood stand.

Height, 10 *inches.*

596—LARGE PLATE

(2443) Dense stoneware of the Yuen Dynasty. Coated with a thick blue glaze of *clair de lune* type.

Diameter, 10 *inches.*

597—LARGE GALIPOT

(2709) Dense stoneware of the Sung Dynasty. Invested with a *clair de lune* running glaze, which thickens round the foot, boldly crackled throughout. Carved teakwood stand.

Height, 10½ *inches.*

598—STATUETTE

(2744) Hang-Chung-Li. Chinese stoneware. The figure is standing holding his treasure-bag, and surrounded by a group of children. Partially glazed in celadon. Ming Dynasty.

Height, 11½ *inches.*

599—LARGE GALIPOT

(2434) Thick stoneware of the Sung Dynasty. Invested with a grayish-white soft glaze, which is finely crackled. Carved teakwood stand.

Height, 12½ *inches.*

600—FLAT OVIFORM VASE

(2708) Hard brown stoneware of the Sung Dynasty. Coated with a thick *clair de lune* glaze, crackled throughout with a network of blue and brown lines.

Height, 12½ *inches.*

601—LARGE GLOBULAR-SHAPED VASE

(2418) With bold, flaring mouth and rudimentary butterfly handle. Dense pottery of the Han Dynasty. Invested with a mottled green glaze resembling malachite, and coated with silvery incrustation. Said to have been taken from an ancient burial place. Han Dynasty, second century, A. D. Carved teakwood stand.

Height, 14 *inches.*

602—LARGE VASE

(3017) Bulb-shape with high base and rudimentary lion-head handles. Coated with a delicate pearly iridescent glaze. Taken from an ancient tomb, latter part of Han Dynasty.

Height, 15 *inches.*

603—LARGE BOTTLE-SHAPED VASE

(2418A) With bulb-shaped mouth and rudimentary butterfly handle. Dense pottery of the Han Dynasty. Coated with a fine apple-green glaze, over which are silvery incrustations. Said to have been taken from an ancient tomb. Stand of wood.

Height, 15 *inches.*

604—LARGE BOWL

(3019) Persian faïence of soft texture. Covered with a white creamy glaze, with panels pierced through the paste, and the openings filled in with a transparent glaze. An obvious resemblance to the Chinese "grains of rice" ware. Has incised band at top. Sixteenth century.

605—GOLD BRONZE INCENSE BOX

(1148) Panel of cover ornamented with flowering plant, and "fungus of good luck" carved in relief. Bands of fret design inlaid with silver wire. Incised mark under the foot, Fu Weng nien-chih. Ming Dynasty.

Diameter, 2¾ inches.

606—BRONZE MINIATURE VASE

(1149) Band of incised brocade design, with spots of gold. Fine patina. Ming Dynasty. 1368-1644.

Height, 2¾ inches.

607—BRONZE MINIATURE CENSER

(1150) On tripod and with rudimentary handles. Brown patina, with an overlay of incrustation. Ming Dynasty. 1368-1644.

Height, 2¾ inches.

608—BRONZE INCENSE BURNER

(1175) Low circular shape, with elephant-head handles, covered with beautiful patina of red, slightly mottled. Ming Dynasty. Carved teakwood cover with jade top.

Height, 2½ inches; diameter, 4 inches.

609—GOLD BRONZE STATUETTE

(1181) Figure of Gautama Sakya Muni standing on the sacred lotus. Skilfully modelled and cast in bronze and gilded. An exceptionally fine, artistic production. Ming Dynasty.

Height, 2½ inches.

610—BRONZE INCENSE BURNER

(942) Design of an inverted temple bell on tripod. Band of Chinese characters in low relief, fine patina. Seventeenth century.

Height, 2¾ inches.

611—CHINESE BRONZE CENSER

(1167A) Yellow texture. Elaborate decoration of lions amid cloud forms and fire emblems and sacred treasures, carved in high relief. Six character marks underneath of Ta Ming hsüan-tê nien-chih. Has teakwood stand.

Height, 3 inches; diameter, 4¾ inches.

612—SMALL BRONZE INCENSE BURNER

(1147) Design of fabulous animal, head as cover hinged to the body, fine patina with gold cloudings. Ming Dynasty.

Height, 3¼ inches.

613—CHINESE BRONZE MINIATURE VASE

(1166) Ornamented with dragon-head handles and Haou-teen faces in relief, and inlaid with gold and silver. Ming Dynasty. Teakwood stand.

Height, 3¼ inches.

614—BRONZE MINIATURE VASE

(1159) Bottle shape. Peony, plum, and pine in medallions, in low relief. Ming Dynasty.

Height, 3¼ inches.

615—BRONZE INCENSE BURNER

(1138) Low form, with rudimentary handles. Archaic design in relief and inlaid with gold and silver. Fine brown patina, with an overlay of verdigris-green. Sung Dynasty.

Height, 3¾ inches.

616—BRONZE INCENSE BURNER

(1174) Globular shape on tripod, with top handles. Yellow texture with gold spots. Carved teakwood cover with coral top and teakwood stand. Six character marks, Ta Ming, Hsüan-tê nien chih.

Height, 4¾ inches; diameter, 6½ inches.

617—BRONZE INCENSE BURNER

(1176) Low octagonal shape, with cover of openwork, and surmounted with Chinese deity seated on a lion. Ming Dynasty.

Height, 5 inches; diameter, 3¼ inches.

618—CHINESE BRONZE INCENSE BURNER

(1140) Dense texture. Low globular shape on tripod with top handle. Fine, smooth patina, spotted with gold. Underneath, engraved seal mark, Hsüan-tê.

Height, 5 inches; diameter, 8 inches.

619—BRONZE VASE

(1160) Drum shape with short neck. Ornamented with a series of bosses, and covered with a fine red and brown patina. Ming Dynasty.

Height, 5 inches.

620—COREAN STATUETTE OF BUDDHA

(1180) Standing figure of Gautama Sakya Muni, finely modelled and cut in bronze. 1000 A.D.

Height, 5½ inches.

621—BRONZE INCENSE BURNER ON STAND

(1144) Low circular form, with rudimentary handles. Fine brown patina with gold *souffle*. Seal mark under foot, Hsüan-tê. Openwork teakwood cover.

Height, 5½ inches; diameter, 6 inches.

622—BRONZE WATER JAR

(1169) Globular shape, with ring handles, for hanging purposes. Interesting patina. Sung Dynasty.

Height, 5½ inches; diameter, 8 inches.

623—SMALL BRONZE SHRINE VASE

(1137) Flat oviform. Band of archaic design round neck inlaid in silver and copper. Fine mottled red and green patina. Mark, Szih Sang Tan (Hall of Good Learning). Ming Dynasty. Teakwood stand.

Height, 5¾ inches.

624—BRONZE VASE

(1143) Inverted bell shaped on tripod of elephant heads, which are gilded. Fine mottled patina. Mark, Hsüan-tê. Carved teakwood stand of lotus design.

Height, 5¾ inches; diameter, 7½ inches.

625—IRON INCENSE BURNER

(1165) Square shape, on four short feet and swinging handles. Ornamented with show mark and bats, symbolical of "long life and happiness," and fret borders, finely inlaid in silver. Rimmed with bronze. Ch'ien-Lung period.

Height, 5 inches; diameter, 5¾ inches.

626—BRONZE WATER JAR

(1167) Globular shape on tripod with teakwood cover. Fine patina. Tang Dynasty.

Height, 5¾ inches.

627—BRONZE VASE

(1173) Beaker shape. Archaic bands around neck in low relief, covered with green and brown patina. Ming Dynasty.

Height, 6 inches.

628—BRONZE INCENSE BURNER

(1146) Rectangular shape on four slender feet. Archaic designs in relief and covered with a verdigris-green patina. Teakwood cover with agate ornament. Sung Dynasty.

Height, 6 inches.

629—BRONZE INCENSE BURNER

(1145) Low circular form on tripod, with rudimentary handles. Dragons in waves and low relief round the body. The cover, ornamented with the emblems of Yan and Yin (positive and negative, the fundamental ideas of Chinese philosophy), and a fabulous animal in low relief and openwork. Tang Dynasty. Teakwood stand.

Height, 6 inches; diameter, 8¾ inches.

630—SMALL IRON VASE

(1136) Square bottle shaped, with rudimentary ring handles. Elaborate ornamentation of birds, floral scrolls, and fret borders damascened in gold. Mark, Ta Ming Hsüan-tê nien chih.

Height, 6 *inches.*

631—BRONZE INCENSE BURNER

(1152) Globular shape on tripod. Corrugated surface, and covered with a very fine patina. Tang Dynasty. Carved teakwood stand.

Height, 6¼ *inches.*

632—STATUETTE OF BUDDHA

(1178) Finely modelled in bronze and gilded. Kwanyin is seated on a low pedestal of lotus design after Hindu school. 1200 A.D. Black and gold lacquer shrine.

Height, 7 *inches.*

633—BRONZE INCENSE BURNER

(1171) Globular shape, with rudimentary head handles. Yellow bronze, with a mottling of cinnabar lacquer. Underneath foot, the five-clawed dragons and character mark in bold relief. Ming Dynasty.

Height, 7 *inches.*

634—LARGE CHINESE BRONZE INCENSE BURNER

(1163) Globular shape on tripod. Dense texture covered with a mottled yellow and brown patina. Underneath an elaborate six-character mark of Ta Ming Hsüan-tê nien chih. Teakwood cover surmounted by an agate ornament of fungus design.

Height, 7 *inches; diameter,* 13 *inches.*

635—CHINESE BRONZE INCENSE JAR

(1069) Oviform on tripod, rudimentary and elephant ring handles. Covered with a very fine mottled olive-green patina. Marks underfoot in seal characters, Hsüan-tê. Teakwood cover, with rock crystal ornament and teakwood stand.

Height, 8 *inches; diameter,* 7¾ *inches.*

636—COREAN STATUETTE OF BUDDHA

(1179) Standing figure of Gautama Sakya Muni, finely modelled and cast in bronze. 1000 A.D.

Height, 8¼ *inches.*

637—AN EXTRAORDINARY CHINESE BRONZE

(1142) Sacred wine vessel of semi-globular shape on tripod. Elaborately ornamented with archaic designs, and filled in with malachite, silver and brown enamel. Rimmed with silver and surmounted by a modern cover wrought in silver. Tang Dynasty. Carved teakwood stand with fei-tsue jade ornament.

Height, including cover, 9 *inches; diameter,* 6¾ *inches.*

638—CHINESE BRONZE INCENSE BURNER

(1068) Semi-globular shape on tripod. Surface covered with a beautiful mottled malachite green and brown incrustation. Sung Dynasty. Finely carved teakwood stand with jade medallion.

Height, 9½ *inches; diameter,* 10½ *inches.*

639—BRONZE VASE

(1153) Quadrilateral bottle shaped, with bold handles. Ornamented with ascending and descending dragons in high relief. Very fine mottled red patina. Ming Dynasty.

Height, 9¼ *inches.*

640—CHINESE BRONZE VASE

(1154) Design of lily, with rudimentary slender elephant-head handles, and relief ornamentation at foot. Covered with a very fine mottled patina. Ming Dynasty.

Height, 9½ *inches.*

641—CHINESE BRONZE VASE

(1161) Conventionalized heart shape. Ornamented with incised palm leaf designs, and covered with a beautiful mottled brown and green patina. Ming Dynasty.

Height, 10 *inches.*

642—BRONZE VASE

(1156) Oviform, with rudimentary dragon heads at neck. Very fine mottled red and green patina. Ming Dynasty.

Height, 10 *inches.*

643—BRONZE VASE

(1139) Cylindrical shape, with two elephant heads, the trunks reaching to the base, and a band of incised brocade pattern round the neck. Rich mottled red, brown and green patina. Ming Dynasty.

Height, 10 *inches.*

644—JAPANESE BRONZE HANGING LAMP

(1199) Design of Japanese tea house, decoration cast in relief. Made by Takusai. Signed, Takusai korewo-iru. Nineteenth century.

Height, 10 *inches; diameter,* 12 *inches.*

645—ELABORATE BRONZE VASE

(1151) Made in shape of two phœnixes combined. Profuse ornamentation of gold and silver inlay. Very fine mottled green and red patina. Tang Dynasty. Carved teakwood stand.

Height, 10¼ *inches.*

646—CHINESE BRONZE VASE

(1158) Bottle shaped. Curious archaic design of birds and animals on the waves in relief. Ming Dynasty.

Height, 10½ *inches.*

647—CHINESE IRON TEMPLE KORO

(1163B) Globular shape, on tripod, with top ring handles. Archaic designs on body in low relief, and inlaid with gold and silver wire. Underneath, seal of Hsüan-tê Dynasty. Carved teakwood cover, surmounted by carved jade ornament. Teakwood stand.

Height, 11 *inches; diameter,* 11 *inches.*

648—BRONZE VASE

(1168) Tall bottle shape, with rudimentary dragon head handles. Incised bands of brocade patterns, rich brown patina. Tang Dynasty.

Height, 11 *inches.*

649—BRONZE HANGING VASE

(1164) Oviform, with tubular handles, and a broad band of Haouteen faces in relief around the shoulder. Ming Dynasty.

Height, 11 *inches.*

650—BRONZE VASE

(1135) Bottle shaped, with rudimentary head handles. Incised band of brocade design. Fine mottled green patina. Ming Dynasty.

Height, 11¼ *inches.*

651—BRONZE WATER HOLDER

(1177) Pilgrim-bottle shaped, with two rudimentary ring handles, Covered with a very fine patina of mottled green and red. Ming Dynasty. Carved teakwood stand.

Height, 11½ *inches; width,* 12 *inches.*

652—CHINESE BRONZE INCENSE BURNER

(1162) Conventionalized design of hare. Ornamented with archaic design in relief, and inlaid with gold and silver. Fine patina of mottled green and red. Tang Dynasty. Carved teakwood stand.

Height, 11½ *inches.*

653—JAPANESE BRONZE VASE

(1198) Tall slender shape, with bold flaring mouth. Conventionalized lily. With incised ornamentation of floral scrolls. Sixteenth century.

Height, 11¾ *inches.*

654—LARGE BRONZE VASE

(1157) Oviform, with ring handles. Elaborate relief ornamentation representing turbulent water, interesting patina. Ming Dynasty.

Height, 12½ inches.

655—CHINESE BRONZE INCENSE BURNER

(1170) Globular shape, on three tall feet, and two upright handles. Ornamented with Haou-teen faces in relief. Sung Dynasty. Wood cover surmounted by carved cornelian ornament.

Height, 12½ inches.

657—CHINESE SILVER BRONZE TEMPLE KORO

(1163A) Semi-globular shape on tripod. The outer surface with two ribs below the rim, and covered with a fine olive-green patina. The inner surface deeply incrusted with red and green oxidizations, amid which may be seen an inscription in archaic characters. Han Dynasty, second century. Teakwood cover, inlaid with silver wires and carved in openwork. Teakwood stand.

Height, 12½ inches; diameter, 12½ inches.

658—CHINESE BRONZE TEMPLE BOWL

(1163C) Semi-globular shape, with flaring mouth. Plain surface, incrusted with brown and malachite green patina. Sung Dynasty. Tall teakwood stand.

659—BRONZE VASE

(1141) Hexagonal bottle shape, with tubular handles for hanging purposes. The surface is divided into thirty compartments, and ornamented with fine geometrical brocade patterns in low relief. Inscription carved in relief underneath foot. Ming Dynasty.

Height, 14 inches.

660—LARGE BRONZE INCENSE BURNER

(1155) Square shape with four tall slender legs. Ornamented with Haou-teen faces and archaic curves in high relief on all sides, and covered with mottled red and green patina, with an overlay of malachite in incrustation. The cover wood, ornamented with jade knob of fine openwork. Inscription underneath, "Our descendants use this forever." Tang Dynasty.

Height, 15 *inches.*

661—LARGE BRONZE VASE

(1182) Oviform with spreading base and neck and rudimentary ring handles. Around the body are two wide bands of Haou-teen faces and archaic designs in low relief, border of palm leaves round the mouth. Han Dynasty.

Height, 17 *inches.*

662—BRONZE FLOWER VASE

(1007) Oblong, on four feet and dragon head handles. Relief ornamentation of Chinese characters and the "sixty-four signs of divination in Chinese philosophy." Fine patina. Seventeenth century.

Height, 5 *inches; diameter,* 18 *inches.*

663—ELABORATE CHINESE BRONZE INCENSE BURNER

(1172) Globular shape on tripod with bold scroll upright handles. Ornamented around the shoulder with a band of sceptre heads modelled in high relief. Ming Dynasty. The cover and stand, of a later period, are wrought in heavy bronze, and ornamented with an elaborate archaic design modelled in high relief. Mottled brown patina.

Height, 20 *inches; diameter,* 21 *inches.*

664—STATUETTE OF INDIA BUDDHA

(1183) Wrought in bronze. The figure is seated on a dais of lotus design, and is gilded, engraved, and incrusted with jewels. The shrine is of old lacquer work, the backs of doors decorated with portraits of deities Fudo, Marishi Ten, and two others riding on fabulous animals, in gold, silver, and red lacquer. An extraordinary example, about twelfth century.

Height, 21 *inches; length,* 16 *inches.*

ANTIQUE JAPANESE BRONZES, AND SPECIMENS OF SKILFUL WORKMANSHIP IN IRON

664A—BRONZE CALL BELL

(950) Ring shaped, mottled red and brown patina. Made by Nagoshi. Signed, Masaharu. Nineteenth century.

Height, 1½ inches; diameter, 2¼ inches.

665—BRONZE SEAL

(955) Surmounted figure of lion. Seventeenth century.

666—BRONZE STATUETTE

(1064) Figure of Daikoku standing on rice bags in shrine. Made by Kamejo. Signed. Eighteenth century.

Height, 1¾ inches.

667—BRONZE MINIATURE STATUE

(956) Jizo (K'shitegarbha Buddha). Seventeenth century.

Height, 1 inch.

668—OKIMONO

(1055) Bronze shell. Nineteenth century.

669—BRONZE OKIMONO

(973) Turtle. Cast by Seimin. Signed. Nineteenth century.

670—SILVER INCENSE BOX

(1050) Cover of repoussé and openwork design, and chrysanthemum flowers and leaves incrusted with enamels. Nineteenth century.

Height, 1½ inches; diameter, 2½ inches.

671—SMALL BRONZE INCENSE BURNER

(1024) Square form, plum blossoms in low relief. Has openwork silver cover. Eighteenth century. Teakwood stand.

Height, 2½ inches.

672—BRONZE SEAL

(984) Surmounted by a fabulous animal, "Baku." Eighteenth century.

Height, 2 inches; 1½ inches square.

673—BRONZE WATER HOLDER

(985) Design of lion and sacred ball. Brown patina. Eighteenth century.

Height, 2 inches; length, 3 inches.

674—BRONZE WATER HOLDER FOR WRITING CASE

(1061) Design of heron. Seventeenth century.

Height, 3 inches.

675—BRONZE OKIMONO

(974) Turtle. Cast by Seimin. Signed. Nineteenth century.

2¼ x 4¼ inches.

676—GOLD BRONZE TEMPLE INCENSE BOX

(1047) Circular shape. Relief ornamentation of Tokugawa's crest, floral scrolls and bands of Greek fret. Seventeenth century.

Height, 1½ inches; diameter, 4½ inches.

677—TEMPLE INCENSE BOX

(1045) Bronze gilded. Engraved Tokugawa crest and leaf scrolls. Eighteenth century.

Height, 2 inches; diameter, 4 inches.

678—SMALL BRONZE BRAZIER

(982) Oblong form on feet, brocade designs in low relief. Cast by Seimin. Signed. Nineteenth century.

3½ x 2½ inches.

679—BRONZE INCENSE BURNER, WITH SILVER COVER

(967) Globular form on tripod. Mottled red and green patina. Openwork silver cover of chrysanthemum and leaf design. Eighteenth century. Teakwood stand.

Height, 3½ inches; diameter, 4¼ inches.

680—BRONZE WATER HOLDER

(944) Globular shaped, with head of phœnix for spout, and tail for handle, cover surmounted by a seated lion. Fine mottled patina, with clouds of gold. Seventeenth century. Teakwood stand.

Height, 3 inches; diameter, 3½ inches.

681—BRONZE OKIMONO

(972) Turtle. Cast by Seimin. Nineteenth century.

682—BRONZE PAPER WEIGHT

(1057) Life-like frog by Seimin. Signed. Nineteenth century.

683—IRON OKIMONO

(975) Articulated crab. Nineteenth century.

684—IRON INCENSE BURNER

(1043) Drum shape, on tripod of rudimentary elephants' heads. Garden and domestic scenes inlaid in gold and silver. Seventeenth century. Teakwood stand.

Height, 4 inches; diameter, 3½ inches.

685—BRONZE INCENSE BURNER

(943) Flat circular form on tripod. Archaic dragon and wave designs in relief. By Komin, and signed, Jutakusai Komin Iru. Nineteenth century.

Height, 3¼ inches; diameter, 4¾ inches.

686—BRONZE INCENSE JAR

(983) Drum shape. Chinese characters of "good luck" and "long life" in panels, in relief casting. Brown patina. Cast by Toriusai. Signed. Nineteenth century.

Height, 3½ inches; diameter, 4¼ inches.

687—BRONZE INCENSE BURNER

(976) Design of seated lion. Fine brown patina. Made by Yamashiro. Signed. Eighteenth century.

Height, 4 inches; diameter, 4½ inches.

688—BRONZE INCENSE BURNER

(968) Design of mallet. Fine green patina, with openwork gorosa bronze cover, in design of crest. Seventeenth century.

Height, 4 inches; length, 6 inches.

689—ARTICULATED IRON SNAKE

(1056A) A remarkable life-like production by Mune-Kazu, one of the Miochin family. Signed.

690—ARTICULATED IRON DRAGON FLY

(1056B) Of intricate workmanship, by Nobuiye (Miochin). Signed. Sixteenth century.

691—ARTICULATED IRON SHRIMP

(1056C) Intricate and skilful workmanship by Miochin Mune-Naga. Signed. Seventeenth century.

692—IRON CAKE BOX

(1046) Square form, with two compartments. Various crests in high relief on gilt ground; inside lined with copper. Eighteenth century.

Height, 4 inches; diameter, 4 inches.

693—BRONZE OKIMONO

(1073) Group of small turtles by Takusai. Signed. Nineteenth century.

694—BRONZE OKIMONO

(1072) Design of flying fish, artistically modelled and of fine patina, by Tōün. Signed, Tōün iru. Eighteenth century.

695—SHIBUICHI OKIMONO

(1071) Life-like snake by Chimpei. Signed. Inscription: Inaba no Kuni Jū Jokatsu sai Chimpei tsukuru (made by Chimpei, residing in the Province of Inaba). Eighteenth century.

696—BRONZE INCENSE BURNER

(1070) Mouse on large radish. Fine patina. Eighteenth century.

697—BRONZE INCENSE BURNER

(1035) Globular shape on tripod, ornamented with archaic border round the neck. Silver openwork cover. Cast by Teijo and signed. Nineteenth century. Teakwood stand.

Height, 4½ inches.

698—BRONZE HANGING VASE

(1001) Shape of egg-plant with ornament of locust in relief. Fine patina. Eighteenth century.

Height, 4½ inches.

699—SUPERB INCENSE BURNER

(1049) Shibuichi and gold. Quadrilateral shape on four slender feet. On two panels of gold is a relief ornamentation exquisitely wrought, the scene depicting Daikoku, the god of wealth, with his treasure-bag open to receive the fabulous rats, who, after stealing gold coins, are depositing the same therein. The balance of the surface is embellished with phœnix, cloud forms, scrolls, and various minute brocade patterns, executed in gold "Zogan" or damascene. Made by Riounsai Moritoshi. 1880.

Height, 4½ inches.

700—SHRINE INCENSE JAR

(1048) Gilded brass. Engraved ornamentation of lotus flowers amid leafy scrolls upon a stippled ground. Eighteenth century.

Height, 5 inches.

701—BRONZE VASE

(1038) Beaker shaped. Ornamented with various musical instruments in relief casting on a ground of cloud forms; border of gadroons round the foot. Fine golden-brown patina. Eighteenth century.

Height, 5 inches.

702—BRONZE INCENSE BURNER

(1011) Square form on four legs of Kiri crest design. Ground of fine diaper pattern, with Kiri crests in relief casting and carved. Cast by Tōün and signed. Nineteenth century. Teakwood stand.

Height, 3½ inches; diameter, 5¾ inches.

703—BRONZE VASE

(1065) Bottle shaped, with rudimentary dragon head handles, and incised ornament and fret band round mouth. Exceedingly fine brown patina flecked with red and green. Carved teakwood stand. Fifteenth century.

Height, 5 inches; diameter, 3¼ inches.

704—BRONZE JAR

(1032) Cylindrical shape. Fine red and brown mottled glaze. Eighteenth century.

Height, 4 inches; diameter, 5½ inches.

705—BRONZE INCENSE BURNER

(951) Globular shape on tripod, of elephant heads. Elephant-head handles and pierced cover surmounted by sacred elephant. Fine mottled patina. Eighteenth century. Teakwood stand.

Height, 5 inches; diameter, 4 inches.

706—BRONZE JARDINIÈRE

(966) Diamond shape, on four feet, of lion heads. Archaic design in relief casting. Signed, Komin. Nineteenth century.

Height, 3¼ inches; diameter, 5½ inches.

707—BRONZE TEMPLE WATER VESSEL

(1005) Circular shape on low tripod. Incised double Greek fret band. Fine patina, with cloudings of gold. Eighteenth century.

Height, 3 inches; diameter, 5½ inches.

708—SMALL IRON KETTLE

(1028) With bronze lid. Cone shape with top handle. Nineteenth century.

Height, including the handle, 5½ inches.

709—BRONZE JAR

(969) Indented surface and covered with a rich mottled brown patina. Sevententh century.

Height, 4¼ inches; diameter, 5 inches.

710—BRONZE INCENSE BURNER

(1040) Circular shaped, with porcupine surface. Mottled bronze cover, rimmed with silver. Cast by Teijo and signed. Nineteenth century. Teakwood stand.

Height, 4 inches; diameter, 7½ inches.

711—IRON SAKE KETTLE

(1041) Gourd design. Hammered bronze lid and top handle of bamboo design. Eighteenth century.

Height, including the handle, 5 inches; length, 8 inches.

712—BRONZE INCENSE BURNER

(936) In design of a ball of twine, cast from a wax model. By Yamashiro. Eighteenth century.

Height, 5½ inches; diameter, 6 inches.

713—BRONZE LIBATION CUP

(946) Incised scrolls, and the Tokugawa crest partially gilded. Seventeenth century.

Diameter, 6 inches.

714—SMALL BRONZE VASE

(998) Square oviform. Very fine mottled green and red patina. Seventeenth century. Teakwood stand.

Height, 6 inches.

715—BRONZE INCENSE BURNER

(1037) Drum shape, on tripod. Chased design of peony flowers and dog foo by Yanagawa Naomasa. Shakudo cover, with repoussé and openwork ornamentation. 1757. Teakwood stand.

Height, 6 inches; diameter, 6 inches.

716—IRON SAKE KETTLE

(1029) Cylindrical shape, with thread line surface. Has bronze top handle and porcelain lid. Eighteenth century.

Height, including the handle, 6 inches.

717—BRONZE VASE

(962) Oviform. Incised archaic design and band of bosses round shoulder. Mottled brown patina. Seventeenth century. Teakwood stand.

Height, 6½ inches.

718—BRONZE VASE

(963) Bottle shape, with tall, tubular neck. Very fine mottled patina. Seventeenth century.

Height, 6½ inches.

719—IRON SAKE KETTLE

(1042) Branches of camelia in relief casting. Twisted top handle of gilded copper, and lid of silver, which is ornamented with fine chasing of chrysanthemum flowers floating on stream. Eighteenth century.

Height, including the handle, 6½ inches.

720—BRONZE VASE

(1079) Trumpet shape, with wide flange mouth, beautiful patina of red and green. Made by Gorosa. Seventeenth century.

Height, 6½ inches.

721—BRONZE INCENSE BURNER

(1054) Design of wild goose, fine patina. Seventeenth century.

Height, 6½ inches.

722—HAMMERED BRONZE JAR

(1002) With cover. Incised ornamentation and cloud forms in silver. Eighteenth century.

Height, 6½ inches.

723—BRONZE WATER JAR WITH COVER

(995) Globular shape. Very fine mottled green and red patina. Seventeenth century.

Height, 6½ inches; diameter, 8½ inches.

724—BRONZE FIRE BOWL

(1026) Globular shape on tripod. Fine mottled red and brown patina. Has iron kettle stand. Nineteenth century.

Height, 6 inches; diameter, 10 inches.

725—BRONZE VASE

(1015) Bottle shaped, with a very wide flange at neck, and ribbed body. Fine quality of patina. Eighteenth century.

Height, 6 inches; diameter, 11½ inches.

726—BRONZE VASE

(945) Bottle shaped, with short neck and swelling body. Dragon head and ring handles, and fine mottled brown patina. Nineteenth century. Teakwood stand.

Height, 7 inches.

727—BRONZE INCENSE BURNER

(970) Design of carp, finely modelled and engraved surface. Fine mottled patina. Attributed to Kame-jo of Nagasaki, who was the first Japanese female artist in bronze. Eighteenth century.

Height, 7 inches.

728—BRONZE VASE

(947) Bottle shaped, with tall slender neck. Fine patina. Made by Gorosa. Seventeenth century.

Height, 7 inches.

729—*PORTABLE CANDLESTICK*

(1100) With folding frame. Iron, with relief decoration in bronze. Eighteenth century.

Height, 2½ inches; length, 7 inches.

730—*JAPANESE BRONZE VASE*

(1031) Corrugated bottle shape, with tubular handles. Mottled brown patina. Eighteenth century.

Height, 7 inches.

731—*TEMPLE INCENSE BURNER*

(1051) Gilded brass. Globular shape on tripod of leaf design. The body ornamented with passion flowers in relief and engraved scrolls. The cover of openwork scroll designs, with passion flowers in relief surmounted by the sacred ball. Eighteenth century.

Height, 7 inches.

732—*BRONZE VASE*

(988) Lily shape, with leaves in relief casting, and lotus leaf handle, mottled brown patina. Seventeenth century.

Height, 7 inches.

733—*BRONZE VASE*

(986) Gourd design, with indented neck and elephant-head handles, fine mottled patina. Seventeenth century.

Height, 7¼ inches.

734—*BRONZE VASE*

(1036) Bottle shaped, with wide flange at neck. Very fine mottled brown and red patina. Cast by Gorosa. Seventeenth century.

Height, 7 inches; diameter, at the mouth, 6 inches.

735—*BRONZE WATER JAR*

(1000) Oviform. Wave designs in relief casting. Seventeenth century.

Height, 7 inches; diameter, 7 inches.

736—BRONZE WATER KETTLE

(954) Archaic designs in relief casting. Dragon head spout, and top handle. Nineteenth century.

Height, including the handle, 7½ inches.

737—BRONZE SAKE BOTTLE

(958) Exceedingly fine mottled brown patina. Made by Gorosa. Seventeenth century. Carved teakwood stand.

Height, 7½ inches.

738—BRONZE HANGING VASE

(977) Gourd design, with vine in relief casting, and characters in low relief. Fine mottled brown patina. Eighteenth century.

Height, 7½ inches.

739—OKIMONO

(1056) Iron. Life-like snake, skilfully wrought in iron. Made by Jiritsu-sai. Signed. Eighteenth century.

Length, 7½ inches.

740—HAMMERED COPPER VASE

(1034) Bottle shaped, with tall, tubular neck, partially gilded. Eighteenth century.

Height, 7½ inches.

741—BRONZE INCENSE BURNER

(1003) Quadrilateral. Lion-head handles and openwork cover. Elaborate incised ornamentation of peony scrolls. Fine mottled green patina. Eighteenth century. Teakwood stand.

Height, 7½ inches.

742—BRONZE VASE

(994) Bottle shaped, and covered with a fine malachite green patina. Eighteenth century.

Height, 7½ inches.

743—BRONZE OKIMONO

(971) Group of nine life-like turtles on rock. Coated with a green patina. Made by Seimin. Signed, and dated 18th of May, 1825. Hoku-giokuo Seimin, in his sixty-sixth year of age.

Height, 7 inches; diameter, 10½ inches.

744—LARGE BRONZE HITACHI

(980) Globular shape on low tripod. Elaborate ornamentation of chrysanthemum flowers and leaves in relief casting, openwork cover of similar design. Eighteenth century.

Height, 7 inches; diameter, 10 inches.

745—LARGE BRONZE BRAZIER

(981) Furo, used in tea ceremonial. Very fine mottled red and brown patina. Eighteenth century.

Height, 7 inches; diameter, 14 inches.

746—BRONZE HANGING VASE

(952) Archaic design, with bold handles. Fine mottled brown and green patina. Seventeenth century.

Height, 7¾ inches.

747—IRON WAR FAN, OR BATON

(1084) Crest of Tokugawa in openwork. Made by Miochin Munesuke. Signed. Eighteenth century.

748—JAPANESE HAMMERED IRON POWDER HORN

(1056D) Repoussé ornamentation of lion inlaid with gold. Bronze openwork netsuke attached. Engraved inscription, "Made at request of Takahashi Toshi-Kiyo, eleventh year of the period of Bunkwa, third month. By Hagata Hisahiko."

749—WAR MASK

(1086) Finely wrought in iron by Miochin Muneakira. Signed and dated, 1713.

750—WAR MASK

(1085) Finely wrought in iron by Miochin Munenaga. Signed and dated, 1710.

751—WAR MASK

(1087) Finely wrought in iron by Miochin Muneharu. Signed. Eighteenth century.

752—WAR MASK

(1088) Finely wrought in iron by Unkai Mitsuhisa. Seventeenth century.

753—WAR MASK

(1093) Wrought in iron. Seventeenth century.

754—HELMET ORNAMENT

(1094) Made in design of turnip. Attributed to Miochin Nobuiye. Sixteenth century.

755—WARRIOR'S CAMP HAT

(1092) Iron. Bold dragon in repoussé. Seventeenth century.

756—WARRIOR'S HELMET

(1090) Finely wrought in iron. Signature obscure. Eighteenth century.

757—WARRIOR'S HELMET

(1091) Finely wrought in iron. Damascened ornamentation. Made by Miochin Nobuiye. Signed. Sixteenth century.

758—WARRIOR'S HELMET

(1089) Finely wrought in iron. Dragon in relief by Unkai Mitsuhisa. Seventeenth century.

759—PAIR JAPANESE STIRRUPS

(953A) Iron, with damascened ornamentation of cherry blossoms and cobweb design in silver. Inscribed, Kanazawa Ju, Uji-tsugu. Made by Uji-tsugu, a resident of city of Kanazawa. Eighteenth century.

760—BRONZE INCENSE BURNER

(965) Oval form, on four slender legs of palm leaf design. Archaic and crest ornamentation in relief casting, cover surmounting a fabulous animal, "Baku." Signed, Seimin. Nineteenth century.

Height, including the cover, 8 *inches*

761—BRONZE VASE

(990) Corrugated bottle shaped, with tubular handles. Golden-brown patina. Seventeenth century.

Height, 8 *inches.*

762—HAMMERED COPPER HAND WARMER

(1019) Gourd design. Band of leafy scrolls in repoussé, and open-work cover of gourd design, with repoussé leaves. Fine mottled brown patina. Made by the first Nagoshi. Seventeenth century.

Height, 8 *inches; diameter,* 8 *inches.*

763—BRONZE WATER POT

(964) Rich brown patina. Ornamentation of two panels of archaic designs in relief casting. Dragon handle and incised fret border. Made by Nagoshi. Signed, Masaharu. Nineteenth century.

Height, 8 *inches.*

764—BRONZE VASE

(938) Bottle-shaped, with collar at the shoulder. Clouded green patina. Seventeenth century.

Height, 8¼ *inches*

765—PRIEST'S BEGGING BOWL

(1704) Hammered bronze. Indented surface, with very fine mottled patina, and the inner surface gilded. Inscriptions, Meireki ichinen shigatsu. Yedo Kichshoji (April, first year of Meireki, Kichishoji temple, Yedo). Dated, 1655.

Height, 4¼ *inches; diameter,* 8 *inches*

766—WATER KETTLE .

(1098) Japanese bronze. Hōwō birds and Kirin, cast in relief. Cover surmounted by Dog Foo. By Takusai. Signed. Nineteenth century.

Height, 8¼ *inches.*

767—BRONZE INCENSE BURNER

(1060) Stork and reeds, finely modelled. Seventeenth century.

Height, 8½ *inches.*

768—BRONZE VASE

(979) Pear-shaped, with bold, flaring neck and base, and rudimentary handles. Very fine mottled patina. Seventeenth century.

Height, 8¼ *inches.*

769—INCENSE BURNER

(1059) Hammered copper. Crudely designed crab. Seventeenth century.

8 x 4½ *inches.*

770—SMOKER'S CABINET

(1022) Kujaki wood, with copper mountings and brazier. Nineteenth century.

Height, 8½ *inches.*

771—BRONZE VASE

(989) Oviform. Coated with a rich verdigris patina, bands of archaic and brocade designs. Seventeenth century.

Height, 8½ *inches.*

772—LARGE BRONZE HIBACHI

(1025) Globular shape on tripod, with rudimentary handles. Rich patina of mottled red and brown. Eighteenth century.

Height, 8½ *inches; diameter,* 12 *inches.*

773—BRONZE HANGING VASE

(992) Square oviform. Coated with a very fine verdigris-green patina. Eighteenth century. Teakwood stand.

Height, 8½ *inches.*

774—BRONZE INCENSE BURNER

(1020) Design of carp, finely modelled. Engraved surface, and fine brown patina. Attributed to Kamejo. Eighteenth century.

Height, 8½ *inches.*

775—BRONZE INCENSE BURNER

(1058) Life-size crab, skilfully modelled by Kamejo. Signed. Eighteenth century.

8½ x 4 *inches.*

776—BRONZE CAKE BOX

(1017) With cover and top handle. Panel decoration of landscape views in low relief. Very fine patina. Made by Yamashiro. Signed. Eighteenth century.

8½ x 9½ *inches.*

777—IRON KETTLE

(1027) With bronze lid. Surface covered with bosses. Nineteenth century.

Height, including the handle, 9 *inches.*

778—TEMPLE EWER

(1053) Gilded bronze. Repoussé chased ornamentation of phœnix, lion, and floral scrolls, and handle in design of priest's sceptre. Eighteenth century.

Height, 9 *inches.*

779—HAMMERED SILVER INCENSE BURNER

(1024) Globular shape on tripod, with rudimentary head handles. Incised and repoussé ornamentation of dragon amid cloud forms. Dragon wrought in relief surmounting cover. Nineteenth century.

Height, 9 *inches.*

780—HAMMERED COPPER KETTLE

(1021) With top handle. Etched ornamentation of chrysanthemum flowers and butterflies, partially gilded. Eighteenth century.

Height, including the handle, 9 *inches.*

781—HAMMERED COPPER KETTLE

(1010) Indented surface. Rich golden-brown patina. Eighteenth century.

Height, including the handle, 9 *inches.*

782—BRONZE VASE

(987) Bottle shaped, with dragon-head handles. Bands of incised archaic designs. Rich brown patina. Seventeenth century.

Height, 9 inches.

783—BRONZE VASE

(940) Beaker shaped. Archaic designs in relief casting. Seventeenth century.

Height, 9 inches.

784—BRONZE VASE

(941) Bulb shaped, with tall, slender neck. Fine mottled patina. Made by Gorosa. Seventeenth century.

Height, 9¼ inches.

785—BRONZE VASE

(939) Quadrilateral oviform. Ornamented with ears, a band with archaic design round the neck, and handles in design of treasure-bag. Fine green and brown patina. Seventeenth century. Teak-wood stand.

Height, 9½ inches.

786—LARGE BRONZE FIRE BOWL

(1033) With iron kettle. The fire bowl globular shape on tripod, and covered with a mottled green-brown patina. Eighteenth century.

Bowl—Height, 9 inches; diameter, 12 inches.

Kettle—Height, 7 inches; diameter, 8 inches.

787—BRONZE STATUETTE

(957) Kwan-on (Bodhisattva Avalokitesvara), or the spirit of mercy. Finely mottled. Eighteenth century.

Height, 9½ inches.

788—HAMMERED BRONZE WATER KETTLE

(999) Fine mottled green patina. Eighteenth century.

Height, including handles, 9½ inches; diameter, 8½ inches.

789—BRONZE VASE

(1004) Cylindrical body, with spreading mouth and base and rudimentary ring handles. Ornamentation of archaic designs, inlaid with silver. Made by Riuyen, and dated 1818.

Height, 9½ inches.

790—BRONZE VASE, SILVER RIM

(1080) Oviform. Band of archaic designs round neck, and rimmed with silver. Fine mottled patina. Seventeenth century.

Height, 9½ *inches.*

791—SILVER PAPER WEIGHT

(1095) Peony flowers wrought in relief in gold and shakudo. Made by one of the Gotōs. Eighteenth century.

Length, 9½ *inches.*

792—IRON SAKE KETTLE

(1030) With bronze top, handle, and lid. Eighteenth century.

Height, including the handle, 10 *inches.*

793—BRONZE HAND-WARMER

(1023) Hexagonal shape, with top handles. Design of branches of cherry blossoms in elaborate openwork, and repoussé openwork cover in design of storks amid cloud forms. Eighteenth century. Pine-wood stand.

Height, including the handle, 10 *inches.*

794—BRONZE VASE

(1016) Low, round shape. Panels of brocade design, incised and in relief round the mouth. Fine patina. Eighteenth century.

Height, 5 *inches; diameter,* 10½ *inches.*

795—BRONZE GALIPOT

(1012) With rudimentary head handles. Incised and carved ornamentation of archaic designs. Very fine patina of mottled red and brown. Seventeenth century.

Height, 10 *inches.*

796—BRONZE VASE

(1009) Globular body, with bold, flaring mouth and lion-head handles. Incised bands of Greek fret and archaic designs, fine patina. Made by Seimin. Signed. Nineteenth century.

Height, 5 *inches; diameter,* 10½ *inches.*

797—BRONZE VASE

(961) Oviform. Fine brown patina. Eighteenth century.

Height, 10 *inches.*

798—BRONZE VASE

(1006) Graceful bottle shape, with bulbous mouth. Fine patina. Sixteenth century.

Height, 10 *inches.*

799—BRONZE VASE

(959) Made in design of Japanese Tsuzumi (hand-drum). Ornamented with Kiri crest, floral scrolls, and various borders delicately etched, and in low relief. Fine patina. Seventeenth century.

Height, 10 *inches.*

800—BRONZE VASE

(1082) Oviform, with spreading neck and rudimentary head handles. Ornamentation of bands of bosses, wave and archaic designs. Fine mottled patina. Sixteenth century.

Height, 10¼ *inches.*

801—BRONZE VASE

(1039) Tall hexagonal bottle shape. Handles in design of butterflies. Exceedingly fine golden brown patina. Seventeenth century.

Height, 10½ *inches.*

802—BRONZE VASE

(948) Bottle shape, with tall tubular neck. Band of bosses in relief round the body. Fine mottled green and brown patina. Eighteenth century. Teakwood stand.

Height, 10½ *inches.*

803—PAIR OF IRON CHARCOAL STICKS

(1097) Ornamented with Kiri flower and the characters Fuku (happiness) and Roku (wealth) inlaid with silver. Eighteenth century.

Length, 10½ *inches.*

804—BRONZE VASE

(996) Bottle shape, with tall slender neck. Fine mottled green and brown patina. Seventeenth century.

Height, 10¾ *inches.*

805—IRON STATUETTE

(1075) Jurorjin. Sixteenth century.

Height, 11 *inches.*

806—BRONZE KETTLE

(1018) Globular shape with top handle. Mottled patina. Eighteenth century.

Height, including the handle, 11 *inches.*

807—BRONZE FLOWER VASE

(1013) With wide flange. Tripod support, formed of elephant heads. Eighteenth century.

Height, 6½ *inches; diameter,* 11 *inches.*

808—BRONZE VASE

(949) Trumpet shape. Mottled patina showing red lacquer mixed with the molten bronze. Made by Nagoshi. Signed, Masaharu. Nineteenth century.

Height, 11¼ *inches.*

809—BRONZE VASE

(997) Tall slender trumpet shape. Verdigris green patina. Eighteenth century.

Height, 11½ *inches.*

810—BRONZE VASE

(1077) Tall bottle shaped. Fine mottled green patina. Seventeenth century.

Height, 11¾ *inches.*

811—BRONZE VASE

(1081) Graceful beaker shape, with very wide mouth. Bold dragon head and scroll handles, rich and very fine patina of mottled red and olive green. Seventeenth century.

Height, 12 *inches.*

812—BRONZE VASE

(1078) Bottle shape, with tall slender neck; rich and very fine patina of mottled red and brown. Sixteenth century.

Height, 12 *inches.*

813—BEAUTIFUL SILVER INCENSE BURNER

(1052) Design of drum of Peace on an elaborately wrought stand and surmounted by a rooster. The sides of drum, engraved to represent wood grain, and the ends in " Tomoye " design in gold and shakudo. The rooster of exquisite workmanship finely chased and ornamented with applied gold. Made by one of the Gotōs. Eighteenth century.

Height, 12 *inches.*

814—HAMMERED BRONZE WATER KETTLE

(993) Tall shape with top handle. Very fine mottled green patina. Eighteenth century.

Height, 12 *inches.*

815—BRONZE VASE

(960) Graceful bottle shape with tall, slender neck, known in Japan as " stork neck." Coated with an exceedingly fine and rich patina. Seventeenth century.

Height, 12 *inches.*

816—JAPANESE BRONZE VASE

(1083) Low beaker shape, with bold flaring mouth and rudimentary handles in design of long eared hares. Fine patina. Made by Echigonokami, the signature incised. Eighteenth century.

Height, 12½ *inches.*

817—BRONZE HANGING VASE, WITH CHAIN

(1008) Gourd design and vine in relief casting. Fine mottled red and brown patina. Eighteenth century.

Length, 13 *inches.*

818—BRONZE CYLINDRICAL FLOWER VASE

(937) Design of bamboo basket. Ornamentation of dragon flies, butterflies, bees, and other insects in high relief. Signed, Teijo Iru (cast by Teijo). Nineteenth century.

Height, 14 *inches; diameter,* 5¾ *inches.*

819—LARGE BRONZE BELL

(953) Relief ornamentation of sacred dragons, deities, cloud forms, archaic designs and Chinese characters. Coated with a fine golden brown patina. Cast by Teijo. Signed, and dated the 5th year of Kayei (1852).

Height, 14 *inches; diameter,* 8¼ *inches.*

820—LARGE BRONZE VASE

(1014) Globular body with bold flaring neck and spreading base. Covered with an exceedingly fine mottled green and red patina. Eighteenth century.

Height, 14 *inches; diameter,* 12½ *inches.*

821—IRON OKIMONO

(1062) Hawk on a perch, an extraordinary example of skilful articulated metal work. The perch ornamented with crests of Tokugawa and leaf scrolls in silver inlay. Seventeenth century.

Height, 15 *inches.*

822—BRONZE VASE

(1099) Tall oviform, with small ring handles. Mottled patina of green and red. Eighteenth century.

Height, 15½ *inches; diameter,* 9½ *inches.*

823—IRON FLUTE

(1096) Ornamentation of dragon design, inlaid with silver and copper. The instrument is provided with a bronze case which bears a literary note of the maker concerning the motive of producing this unique musical instrument. Made by one Senhoku. Dated, 1767.

Length, 16 *inches.*

824—FINE JAPANESE BRONZE TEMPLE GONG

(B) Of perfect tone. Hammered surface and fine dark patina. Incised inscription of dedication to temple.

Height, 10 *inches; diameter,* 16 *inches.*

825—LARGE HAMMERED BRONZE JAPANESE TEMPLE GONG

(A) Of fine tone. Mounted on red and gold lacquer stand.

Height, 18 *inches; diameter,* 20 *inches.*

826—LARGE BRONZE BASIN

(991) Rich brown and green patina, incised decoration of floral scrolls, and palm leaf band; hammered surface (known as Hiroshima Moru, so called from the Moorish style. Eighteenth century.

Diameter, 17 *inches.*

827—BRONZE INCENSE BURNER

(978) Square oviform. Incised band of Greek fret pattern. Fine brown patina. Eighteenth century.

Height, 17½ *inches.*

828—LARGE IRON OKIMONO

(1063) Life size eagle, perched on a rock; articulated neck, wings, and tail. An extraordinary example by one of the Miochins. Eighteenth century.

Height, including the rock, 26 inches.

829—BRONZE STATUE

(1076) Gautama Sakya Muni (Buddha) with halo, standing on lotus. This statue represents the buddha returning to the world glorified with perfect enlightenment after his long retirement in solitude. Thirteenth century.

830—BRONZE STATUE OF BUDDHA

(1067) Seated on a dais of natural, gnarled wood. The figure is skilfully modelled and shows at various places the original gilding. Interesting patina. About 1200 A.D.

Height, 29½ *inches.*

831—STATUE OF KWAN-ON

(1066) Beautifully wrought in bronze, and coated with a gilding, and patina. The figure is in standing posture, holding a lotus bud in her left hand and attired in flowing robes, on a base of lotus design. From the temple Horiji, in Nara, Province of Yamato. Ascribed to fourteenth century.

Height, 43 *inches.*

FOURTH AFTERNOON'S SALE

SATURDAY, JANUARY 28TH, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

DECORATED PORCELAINS

833—ROUGE BOX

(2638) Pure white porcelain. Decoration of figures and symbols in miniature, painted in brilliant enamel colors. Character mark of the Chêng-hua period painted in underglaze blue.

Diameter, 2½ inches.

834—ROSE-BACK WINE CUP

(2639) Transparent eggshell texture. Outer surface covered with a *souffle* glaze of rose pink. Peony flower painted in pink and green enamel on the inside. Ch'ien-Lung period.

Diameter, 2¾ inches.

834A—CYLINDRICAL INCENSE BURNER, ON TRIPOD

(2618) Fine white porcelain of the Ch'ien-Lung period. Decorated in brilliant enamel colors, landscape, river view and mountain scenery. Openwork silver cover.

Height, 2¾ inches.

835—SMALL OVIFORM VASE

(2449) White porcelain of the Yung-Chêng period. Orange-yellow glaze with dragon and cloud forms etched in the paste, and colored with blue, purple and green enamels. Teakwood stand.

Height, 3 inches.

836—MINIATURE BOTTLE SHAPE VASE

(2478) Hard paste of the Yung-Chêng period. Mirror-black glaze, with birds and flowers pencilled in gold.

Height, 3¼ inches.

837—SQUARE INCENSE BOX

(2634) Fine hard paste of the Ch'ien-Lung period. Gilded surface, with panels enamelled in imitation of agate. Impressed seal mark underneath the foot.

Height, 3¼ inches.

838—CYLINDRICAL SNUFF BOTTLE

(2645) Soft paste type of the Ch'ien-Lung period. Enamelled with a creamy white glaze, with network of brown crackles. Decoration of imperial dragon pursuing the sacred pearl, turbulent water and cloud forms, painted in two shades of underglaze blue.

Height, 3¾ inches.

839—OVIFORM SNUFF BOTTLE

(2646) Fên-Ting. "Soft paste" type of the K'ang-hsi period. Decoration of historical subject, domestic and garden scenery finely pencilled in mazarine blue under the glaze which is of soft creamy crackled texture.

Height, 3⅞ inches.

840—BLACK HAWTHORNE CUP

(2420) Tall form. Clear white thin porcelain of the K'ang-hsi period. Branches of the prunus blossoms running upward and downward, in white reserve and tinted with yellow, green and purple enamels.

Height, 4½ inches.

841—EGG-SHELL BOWL

(2637) Decoration of two five-clawed dragons pursuing the pearl of omnipotence, painted in coral red over the glaze. Band of the "eight precious things" painted in various enamel colors round the rim. Ch'ien-Lung period.

Diameter, 4½ inches.

842—BOWL

(2514) Enamelled with a metallic brown glaze. Lilies and storks modelled in low relief in the paste.

Diameter, 5 inches.

843—PORCELAIN DISK

(2503) Mounted in finely carved teakwood screen. The porcelain of pure white texture; the decoration consists of a boldly drawn five-clawed dragon pursuing the sacred pearl, in peach bloom under the glaze. Etched character mark of Hsüan-tê.

Diameter of disk, 5¼ inches.

844—MEDALLION

(2644) Of thin transparent white porcelain of the K'ang-hsi period. Embellished with a picture of the Mountain Sage, his boy, and favorite deer painted in fine polychromatic colors of enamels. Rimmed with silver.

Height, 5½ inches.

845—OVIFORM VASE

(2620) Semi-eggshell porcelain, of the Ch'ien-Lung period. Minutely painted and decorated in finely combined enamel colors. The subject of decoration is a children's festival and ceremonial scene. Band of sceptre head round the shoulder. Teakwood stand.

Height, 5¾ inches.

846—BOWL

(2461) Sonorous porcelain, of the Wan-li period. Apple green glace with decoration of imperial dragons amid cloud forms and fire emblems chasing the pearl of omnipotence painted in purple enamel. Six character mark pencilled in blue.

Diameter, 5½ inches.

847—PEAR-SHAPED VASE

(2557) White hard porcelain of the Ch'ien-Lung period, and coated with a glaze of mazarine blue color. Decorated over the glaze are sacred flowers and scrolls pencilled in gold.

Height, 6 inches.

848—BOWL

(2640) Fine sonorous porcelain, of the K'ang-hsi period. Outer surface covered with an opaque golden-brown glaze of brilliant lustre, and the inner surface covered with a panelled decoration of flowers, arabesque and foliated scrolls painted in bright enamel colors.

Diameter, 6 inches.

849—SMALL OVOID VASE

(2619) Eggshell porcelain of the Yung-Chêng period. Decorated with a beautiful design of a plum tree in blossom, painted in most delicate transparent enamels. Carved teakwood stand.

Height, 6 *inches.*

850—OVIFORM JAR

(2453) Thick porcelain of the Wan-li period. Invested with a monochrome glaze of apple green tint thinly applied. Decoration of five-clawed dragons and cloud forms within four panels and numerous Buddhistic symbols and borders which are incised in the paste and painted in yellow. Six-character mark pencilled in blue. Teakwood stand.

Height, 6½ *inches.*

851—INCENSE BURNER

(2622) Square form on high perforated stand. Thick porcelain of the Chêng-hua period. Decorated with figures of the Immortal Sages and floral scrolls, in fine enamel colors, green predominating. Cover surmounted by a seated lion holding the symbolical ball. Incised mark underneath the foot.

Height, 6¾ *inches.*

852—BOWL WITH SILVER RIM

(2549) Fine sonorous porcelain of the K'ang-hsi period. Enamelled with a fine glaze of powder blue and an over decoration of four fishes in fine coral red. Six-character mark of the Chêng-hua period.

Diameter, 7¼ *inches.*

853—BLACK HAWTHORNE LANTERN

(2483) Eggshell porcelain of the Ch'ien-Lung period. Invested with a monochrome glaze of metallic black. Branches of plum blossoms, sprays of peonies, narcissus and birds in white reserve and tinted with pale yellow and outlined in brown. Carved teakwood stand.

Height, 7½ *inches.*

854—WALL VASE

(2643) Fine white porcelain of the Ch'ien-Lung period and coated with a rose pink *soufflé* glaze. Panel decoration of landscape, rocks and cascade finely painted in brilliant enamel colors. Butterfly shaped handle at neck.

Height, 7½ *inches.*

855—ROSE-BACK SAUCER

(2641) Transparent eggshell porcelain of the Ch'ien-Lung period. Outer surface covered with a *souffle* glaze of rose pink and on the inner surface are sprays of peonies and butterflies painted in pink, yellow and green enamels.

Diameter, 7¾ inches.

856—POWDER BLUE GALIPOT

(2559) Fine clear white porcelain of the K'ang-hsi period. Decorated in gold over the glaze of various ornaments and symbols, and round the shoulder a floral medallion and diaper patterns.

Height, 8¾ inches.

857—BOTTLE-SHAPED VASE

(2454) Fine white porcelain of thin texture. Enamelled with orange-color glaze of brilliant quality, and the decorations of dragons amid cloud forms in dark brown. Ch'ien-Lung period. Carved teakwood stand.

Height, 8¾ inches.

858—OVIFORM JAR, WITH COVER

(2626) A characteristic five colored specimen of the K'ang-hsi period, finely decorated on a white ground, in delicate enamel colors. Chinese garden scene, interior view and mythological subject almost covers the entire surface. Border round shoulder of symbols and arabesques, and on the cover is a figure of a Chinese priest seated on a fabulous animal. Finely carved teakwood stand.

Height, 9 inches.

859—OVIFORM VASE

(2429) Thick porcelain of the Ch'ien-Lung period. Enamelled with a monochrome *souffle* glaze of rose pink; decorated with tree peonies and chrysanthemums in two white panels painted in brilliant enamel colors. Festoons of conventionalized lotus round shoulder and foot. Teakwood cover inlaid with silver wires.

Height, 9½ inches.

860—LARGE SHALLOW BOWL

(2452) White porcelain of the Ch'ien-Lung period. Covered with a thick monochrome glaze of lemon yellow tint; decoration of floral sprays in reserve and painted in underglaze blue. Seal mark pencilled in cobalt blue.

Diameter, 10¼ inches.

861—PLATE

(2633) Thin sonorous porcelain of Hsüan-tê period. Invested with a monochrome glaze of translucent buff color. Decoration of numerous ornaments and utensils painted in underglaze blue. Six-character mark pencilled in blue.

Diameter, 10⅜ *inches.*

862—CLUB-SHAPED VASE

(2623) Clear white porcelain of the K'ang-hsi period. Richly decorated in polychrome enamels of the finest quality. The decoration displays pictures of family life, groups of ladies, equestrians and historical subjects. Round the shoulder is a band of arabesque and various symbols in medallions.

Height, 10½ *inches.*

863—BOTTLE-SHAPED VASE

(2628) Square body with tubular neck. Clear white porcelain of the Ch'ien-Lung period, beautifully decorated with floral medallions and foliated scrolls, in peach bloom tint. Seal mark under the foot pencilled in cobalt blue. Fine teakwood stand.

Height, 10½ *inches.*

864—TEMPLE SHRINE ORNAMENT

(2635) Hard paste porcelain. Engraved surface covered with gildings and incrusted with various enamels in imitation of precious stones. Ch'ien-Lung period. Seal mark underneath foot.

Height, 10½ *inches.*

865—TALL OVIFORM VASE

(2457) With spreading neck and base. Thin porcelain of the Ch'ien-Lung period, coated with apple-green glaze of brilliant quality. The decoration consists of five imperial dragons amid cloud forms and fire emblems pursuing the sacred pearl, etched in the paste and painted in purple and yellow enamels.

866—INCENSE BURNER

(2627) Globular shape on tripod, with bold scroll handles. Fine clear white porcelain of the Ch'ien-Lung period. It is decorated with eight large blossoms of the idealized flowers known as the Flowers of Paradise, connected by a delicate wavy foliation and intercepted by the eight Buddhist symbols of good fortunes, all pencilled in fine enamel colors of the period. Openwork teakwood cover and carved wood stand.

Height, 11 *inches.*

867—PLATE

(2642) Thin sonorous porcelain of the K'ang-hsi period. Decorated with a beautifully drawn design of bamboo, chrysanthemums and birds, painted in polychrome colors of enamels of the finest quality.

Diameter, 11¾ *inches.*

868—PILGRIM-BOTTLE VASE

(2629) Clear white porcelain of the Ch'ien-Lung period. Literally, " Full-Moon " vase of graceful form and exceedingly fine texture. It is covered with a pellucid glaze, decorated with two five-clawed dragons and the sacred pearl in peach bloom tints and cloud forms and wave designs in fine mazarine blue. Seal mark pencilled in underglaze blue. Fine teakwood stand.

Height, 12¼ *inches.*

869—GALIPOT

(2505) Thick porcelain of the K'ang-hsi period. Enamelled with a pale celadon pellucid glaze. It is decorated with conventionalized floral and leafy scrolls in *sang de bœuf* tint.

Height, 12½ *inches.*

870—GALIPOT

(2507) Fine clear white porcelain of the Yung-Chêng period. The surface covered with an etched and relief ornamentation of dragons disporting in turbulent water. The dragons are in outline, the crest of the waves are in pale celadon glaze, and the background is enamelled in *sang de bœuf* and peach bloom tints. Six-character mark within circle pencilled in blue. Teakwood stand.

Height, 12¾ *inches.*

871—TALL OVIFORM BOTTLE

(2423) Thick porcelain of the Chêng-hua period. Invested with an iridescent black glaze of soft texture. Phœnix birds and cloud forms in reserve in pale yellow, outlined in brown.

Height, 13 *inches.*

872—OVIFORM VASE

(2506) With short neck. Fine hard paste of the K'ang-hsi period. Elaborate decoration of sacred flowers amid leafy scrolls artistically painted in peach bloom tint; border of gadroon and sceptre heads round shoulder and foot. Teakwood stand.

Height, 14 *inches.*

873—BOTTLE-SHAPED VASE

(2630) Globular body with tubular neck. Pure white porcelain of the K'ang-hsi period. Entire surface covered with wave designs, delicately etched in the paste. Decoration is a boldly drawn four-clawed dragon surrounded by fire emblems, painted in copper red. Six-character mark pencilled in cobalt blue.

Height, 14⅛ *inches.*

874—LARGE PLATE

(2621) Thin sonorous porcelain richly and profusely decorated in polychrome enamels of the finest K'ang-hsi period. The decoration consists of a series of bands of palmettes and floral scrolls surrounding a central medallion of brilliant green, yellow and ground.

Diameter, 14½ *inches.*

875—IMPERIAL DISH

(2506A) Deep circular form. Sonorous porcelain of the Yung-Chêng period. Beautiful decoration of an elaborate and artistic design, consisting of passion flowers painted in rose pink and gold enamels over the glaze, and leafy scrolls in fine cobalt blue under the glaze. Carved teakwood stand.

876—LARGE BOTTLE-SHAPED VASE

(2456) Of graceful shape and finished technique. Enamelled with a monochrome glaze of intense and rich orange yellow with clouds of golden brown. Three-clawed dragon outlined in black under the glaze. Ch'ien-Lung period.

Height, 16¼ *inches.*

877—OVIFORM JAR

(2636) White hard paste of the Ming period. Decorated with the peony scrolls in white reserve and green enamel on a coral red ground. Band of foliated patterns on a brilliant green ground around shoulder and a border of archaic designs in green enamel around the foot. Has silver rim.

Height, 16½ *inches.*

878—BLACK HAWTHORNE VASE

(2484) Oviform, with short tubular neck which is rimmed with silver. Thick porcelain of the Chêng-hua period and invested with a monochrome glaze of dull black. Decoration of plum trees in blossom, rocks, birds and grasses, all of which are in reserve and enamelled in green, purple, blue and pale yellow.

Height, 17⅛ *inches.*

879—TALL CYLINDRICAL VASE

(2625) Thin white porcelain of the K'ang-hsi period. Four-clawed, two-horned dragons depicted on the obverse and reverse sides of the vase, rising from the waves of the sea amid fire emblems and in pursuit of the pearl of omnipotence, all finely painted in polychrome enamels and touched with gold. The rocks that rise out of the waves are painted in green, yellow and purple enamels.

Height, 17¾ *inches.*

880—LARGE GALIPOT

(2631) Thick porcelain of the K'ang-hsi period. Unusual decoration of numerous horses and colts painted under the glaze in *rouge de fer* and *bleu de Nankin.*

Height, 18 *inches.*

881—LARGE BOTTLE SHAPE VASE

(2467) Porcelain of the Chia-Ching period. Brilliant green glaze, and storm dragon amid clouds in black under the glaze.

Height, 18 *inches.*

882—TALL OVIFORM VASE

(2624) Flaring base and mouth. Richly and profusely decorated in polychrome enamels of the K'ang-hsi period. The decoration is boldly and characteristically drawn, and shows pictures of feats of horsemanship, garden scenery and parties of nobles.

Height, 18¾ *inches.*

883—LARGE BOTTLE-SHAPED VASE

(2632) Oviform body, with slender tubular neck. White hard paste porcelain of the K'ang-hsi period. Finely painted decoration of floral scrolls, palm leaf borders, and arabesques pencilled in coral-red and gold over the glaze. Teakwood stand.

Height, 19 *inches.*

BLUE AND WHITE PORCELAIN

884—ROUGE BOX

(2649) Porcelain of Fên-Ting " soft paste " type. Creamy white glaze over a brown crackled surface; the cover decorated with the bold five-clawed dragon, the sacred pearl and cloud forms, painted in fine underglaze blue. Six character mark of the Hsüan-tê period.

885—SMALL OVIFORM VASE

(2647) Clear white porcelain, of the Yung-Chêng period. Decoration of turbulent water, pencilled in fine underglaze blue. Six character mark pencilled in blue.

Height, 3½ *inches.*

886—MINIATURE OVIFORM JAR

(2648) Thin white porcelain with orange peel surface. Decoration of legendary subjects, and a consecrated woman walking in a mountain pass accompanied by a tame lion pencilled in rich cobalt blue under the glaze. Ch'ien-Lung period.

Height, 3½ *inches.*

887—COVERED CUP

(2658) Pure white porcelain, of the K'ang-hsi period. Broad bands of lotus designs in rich cobalt blue; borders of sceptres in blue outline.

Height, 4 inches.

888—TALL WINE CUP

(2656) Clear white thin porcelain of the Hsüan-tê period. Soft glaze over a network of brown crackles; finely painted decoration of landscape and river scenery in various shades of underglaze blue.

Height, 3½ inches.

889—CYLINDRICAL SWEETMEAT BOX

(2653) In three sections. Soft paste type, covered with a white glaze, and decorated with an elaborate floral scroll in rich cobalt blue. Ch'ien-Lung period. Fine teakwood stand.

Height, 5 inches.

890—GLOBULAR JAR

(2663) Clear white porcelain of the K'ang-hsi period. Artistically pencilled in brilliant opaque blue under the white glaze with conventional scroll of lotus spreading over the entire body of vase, with a symmetrical arrangement of large blossoms, which are fully expanded, so as to display in each flower the cup-shaped fruit, studded with seeds, in the midst of a whorl of petals. Six character mark of Hsüan-tê but undoubtedly made during the reign of K'ang-hsi. Teakwood stand.

Height, 6⅛ inches.

891—OVIFORM JAR

(2666) Dense porcelain of the Ch'ung-Chên period. Decoration of landscape and river scenery in underglaze blue. Band round shoulder of lotus scrolls in white reserve on a cobalt blue ground.

Height, 6¼ inches.

892—LARGE HAWTHORNE BOWL

(2672) Sonorous porcelain of the K'ang-hsi period. Deep mazarine opaque blue ground in imitation of cracking ice, with branches of prunus blossoms in white reserve. The white panels are decorated with the Hundred Antiques of various symbols pencilled in deep underglaze blue. Openwork bronze cover and teakwood stand.

Height, 6½ inches.

893—COVERED BOWL

(2665) Clear white thin porcelain of the Yung-Chêng period. Finely pencilled in blue under the white glaze, with conventional scrolls of lotus spreading over the entire body, and a symmetrical arrangement of large blossoms amid which are bold dragons and the phœnix bird.

Diameter, 7 inches.

894—OVIFORM VASE

(2651) Thin white porcelain of the Ch'ien-Lung period. Ivory white glaze crackled with a bold network of dark brown lines. Decoration of flowering plants and rocks in rich cobalt blue. Teakwood stand.

Height, 7 inches.

895—GRACEFUL BOTTLE-SHAPED VASE

(2650) Thin pure white porcelain of the Ch'ien-Lung period. Covered with a pellucid white glaze, finely crackled. Archaic band and palm leaf border painted in rich cobalt blue under the glaze.

Height, 7½ inches.

895A—BEAKER-SHAPED HANGING FLOWER VASE

(2662) Clear white porcelain of the K'ang-hsi period. Finely painted decoration in brilliant mazarine blue of tree peony and bamboo.

Height, 8 inches.

896—BEAKER-SHAPED VASE

(2660) White sonorous porcelain, of the K'ang-hsi period. Decoration of flowering plants and foliated scrolls in fine mazarine blue applied under the glaze; band at rim and foot etched in the paste.

Height, 8 *inches.*

897—FISH BOWL

(2504) Thick porcelain of the K'ang-hsi period. Invested with a monochrome glaze of peach bloom type. The decoration consists of numerous fishes painted in two shades of cobalt blue, rimmed with filigree silver. Finely carved teakwood stand.

Diameter, 8½ *inches.*

898—OVIFORM VASE

(2661) Clear white porcelain of the Chêng-hua period. Decoration of Chinese domestic scene, palms, rocks and branches of bamboo painted in fine opaque blue. Four character mark underneath foot.

Height, 8¾ *inches.*

899—HAWTHORNE GINGER JAR, WITH COVER

(2655) Globular form. Decorated in brilliant cobalt blue of the K'ang-hsi period. Clusters of the blossoms of the floral emblem of the new year in reserve upon a mottled background of opaque blue, which is covered with reticulation of darker blue lines to represent cracking ice, a symbol of the coming spring. Carved teakwood stand.

Height, 9¼ *inches.*

900—GINGER JAR, WITH ORIGINAL COVER

(2664) Fine white paste of the K'ang-hsi period. Finely painted decoration in brilliant mazarine blue of mountain scenery and "The Hundred Antiques" in two oblong panels. Carved teakwood stand.

Height, 9¾ *inches.*

901—CYLINDRICAL VASE

(2659) Thick white porcelain of the K'ang-hsi period. Decoration of Chinese historical subject and landscape painted in fine tones of opaque blue. Etched borders around shoulder and foot.

Height, 10¼ *inches.*

902—PEAR-SHAPED VASE

(2652) Clear white porcelain of thin texture. Covered with a soft glaze of pure white; elaborate decoration around the body of branches of pomegranates, a double band around the neck of sceptre heads, scrolls and diaper patterns, and around the foot a band of sceptre heads. The entire decoration painted in brilliant shades of mazarine blue. Ch'ien Lung period.

Height, 10½ *inches.*

903—HAWTHORNE PLATE

(2654) Thin white porcelain of the K'ang-hsi period. In the centre panel, painted in various shades of cobalt blue and in white reserve, is a decoration of a plum tree in blossom and numerous magpies. Round the border, which is in blue to resemble cracking ice, are clusters of the Mei blossom in white reserve.

Diameter, 10½ *inches.*

904—AMPHORA-SHAPED VASE

(2657) Clear white porcelain of the K'ang-hsi period. Enamelled with a soft white glaze and decorated with " The Hundred Antiques " and various symbols painted in brilliant opaque mazarine blue. Teakwood stand.

Height, 10½ *inches.*

905—BEAUTIFUL PLATE

(2667) Pure white thin porcelain of the Yung-Chêng period. Covered with a fine glaze of powder-blue decorated with floral sprays which are etched in the paste, in reserve and enamelled in soft ivory white. Six character mark pencilled in cobalt blue underneath.

Diameter, 13⅛ *inches.*

906—BEAKER-SHAPED VASE

(2668) Clear white porcelain of the K'ang-hsi period. Finely painted decoration in brilliant underglaze blue, of mountain scenery, divided by a central band of floral design.

Height, 18 *inches.*

907—CLUB-SHAPED VASE

(2669) Pure white porcelain of the K'ang-hsi period. Decoration of Chinese ceremonial scene, pine tree, rocks and cloud forms artistically painted in brilliant opaque mazarine blue. Teakwood stand.

Height, 19½ *inches.*

908—BEAUTIFUL SOFT PASTE VASE

(2670) Tall oviform of graceful shape and finished technique. Invested with a pure white soft glaze of fine quality and with an orange peel surface. The decoration, which is finely painted in brilliant opaque blue, depicts a mystic lion feeding its young, under a lychee tree, and two bats (emblems longevity). Yung-Chêng period.

Height, 21½ *inches.*

909—GRAND BEAKER SHAPE VASE OF NOBLE FORM

(2671) An elaborate decoration of landscape, mountain scenery and river views finely painted in brilliant opaque blue under the glaze. K'ang-hsi period. Has teakwood stand.

Height, 31 *inches.*

ANTIQUE CHINESE WHITE PORCELAINS

910—MINIATURE COUPE

(2689) Bulb shape on three feet. Thick hard paste, invested with an ivory-white soft glaze of even texture.

Height, 1½ *inches.*

911—EGGSHELL WINE CUP

(2607) With intricate dragon ornament embodied in the glaze. Wan-li character mark pencilled in blue under the foot.

Height, 1¾ *inches.*

912—OCTAGONAL CUP

(2609) Clear white porcelain, of the K'ang-hsi period. Pierced panels and incised fret borders, the whole covered with a pellucid white glaze.

Height, 1¾ *inches.*

913—HEXAGONAL PERFUME BOX

(2610) Ivory white porcelain of the Ch'ien-Lung period. Decoration worked in the paste in relief consists of floral sprays and leafy scrolls.

Height, 2 inches.

914—LOTUS-SHAPED CUP

(2608) Of pure white porcelain enamelled with an ivory-white glaze. Yung-Chêng period.

Height, 2½ inches.

916—GLOBULAR COUPE

(2613) Semi-eggshell porcelain of the eggshell variety, decorated with scrolls and fret borders delicately etched in the paste. Ming Dynasty.

Diameter, 3¼ inches.

917—PORCELAIN STATUETTE

(2739) Seated figure of Le Peh, the poet of Tang Dynasty. Ivory white texture. Ming Dynasty. Teakwood stand.

Height, 3¼ inches.

918—EGGSHELL WINE CUP

(2611) Pure white porcelain. Intricate archaic designs embodied in the glaze. Ascribable to the period of Yung-lo.

Diameter, 3½ inches.

919—WINE CUP

(2614) Eggshell porcelain with intricate dragon ornament embodied in the glaze. Chêng-hua character mark pencilled in blue.

Diameter, 3¾ inches.

920—PI-T'UNG

(2616) White porcelain of soft paste variety, of openwork lotus design, the whole invested with an ivory white glaze of exceedingly fine quality. K'ang-hsi period. Carved teakwood stand.

Height, 3¾ inches.

921—LACE-WORK BOWL

(2617) Semi-eggshell porcelain. Pierced with a floral design, representing conventional peonies, which is filled in with glaze so as to form a delicate " rice-grain " transparency, giving the effect of lacework. Ch'ien-Lung seal mark pencilled in blue.

Diameter, 4¼ inches.

922—EGGSHELL SAUCER

(2615) Of fragile structure, the decoration embodied in the glaze, so as to show in transparency when held up to the light, consists of a pair of five-clawed imperial dragons pursuing the sacred pearl.

Diameter, 4½ inches.

923—OVIFORM JAR

(2590) Fine white porcelain of the Ch'ien-Lung period. Delicately etched floral band and sceptre head border. Covered with a network of brown crackle.

Height, 5 inches.

924—CUP SHAPE VASE ON HIGH FOOT

(2426) Soft paste of the Ming Dynasty. The whole invested with a deep creamy-white glaze of soft texture finely crackled throughout. Rimmed with silver. Fine teakwood stand.

Height, 5½ inches.

925—QUADRANGULAR INCENSE BURNER

(2598) On four tall feet. Fashioned after an ancient bronze. Fine white porcelain of the Yung Chêng period. Invested with a fine ivory-white glaze. Teakwood cover with coral ornament. Teakwood stand.

Height, 5½ inches.

926—BOTTLE-SHAPED VASE

(2600) Fine white hard paste. Enamelled with a soft creamy-white glaze, which is finely crackled. Chêng-hua marked in blue under the foot. Teakwood stand.

Height, 5¾ inches.

927—IMPERIAL BOWL

(2601) Semi-eggshell porcelain, of the Wan-li period. The inner surface decorated under a translucent white glaze with floral sprays, which are exquisitely modelled in low relief. Rimmed with silver. Teakwood stand.

Diameter, 5⅞ inches.

928—OVIFORM VASE

(2675) Invested with a soft creamy-white glaze, crackled with a fine reticulation of brown lines. Yung Chêng period. Carved teakwood stand.

Height, 6¼ inches.

929—SEATED FIGURE OF HOTEI

(2738) Chinese porcelain. Covered with an ivory-white glaze, finely modelled. Yung Chêng period.

Height, 6¼ inches.

930—PAIR WINE BOWLS

(2612) Pure white porcelain, of semi-eggshell texture. Invested with a pellucid white glaze. Ch'ien-Lung period.

Diameter, 6¾ inches.

931—PILGRIM BOTTLE VASE

(2595) Fine white porcelain, of the Yung Chêng period. Decoration, under the soft ivory-white glaze, of leafy scrolls and symbols engraved in the paste. It has two handles on the neck of scroll design.

Height, 7 inches.

932—CHINESE PORCELAIN GROUP

(2737) Kwan-on and infant seated on rock. Ivory-white texture. 1500.

Height, 7½ inches.

933—SHALLOW BOWL

(2591) Of fine form, and delicate ivory-white texture. Decorated under the translucent white glaze with leafy scrolls incised in the paste. Yung Chêng period. Teakwood stand.

Diameter, 8 inches.

934—PLATE WITH SILVER RIM

(2430) Fên-Ting " soft paste " type. The decoration, etched and modelled in the paste, consists of floral and leafy scrolls, the whole surface enamelled with a soft creamy-white glaze. Sung Dynasty.

935—BOTTLE-SHAPED VASE

(2593) Of fine form, and ivory-white texture. Covered with a translucent white glaze. Encircling the neck is a lizard carved in relief and undercut. Ch'ien-Lung period.

Height, 8 *inches.*

936—QUADRANGULAR VASE

(2594) Pure white porcelain of the Yung Chêng period. Covered with a pellucid white glaze of crackled texture, and decorated in relief with archaic designs moulded in the paste. Dragon-head handles. Impressed four character mark under the foot. Teakwood stand.

Height, 8 *inches.*

937—BOTTLE-SHAPED VASE

(2425) With lizard in relief encircling neck. Ivory-white porcelain of the Yung Chêng period, and invested with a pellucid glaze.

Height, 8¼ *inches.*

938—EGGSHELL PLATE

(2602) Purest white porcelain of fragile structure. Decoration, lightly incised in the paste, so as to show in transparency when held up to the light, consists of a pair of five-clawed dragons pursuing the flaming jewel. Ascribable to the period of Yung-lo.

Diameter, 8½ *inches.*

939—OVIFORM VASE

(2674) Coarse stoneware of the Yung Chêng period. Invested with a soft creamy-white glaze over a network of brown crackle.

Height, 9 *inches.*

940—LARGE BOWL

(2435) With silver rim. Thin porcelain of the Fên-Ting " soft paste " type. The outer surface covered with a fine creamy-white crackled glaze. Sung Dynasty. Openwork teakwood cover, and fine teakwood stand.

Height, 9 *inches.*

941—LACE-WORK VASE

(2596) Cylindrical shaped. Semi-eggshell porcelain pierced with a floral design, representing conventional peonies in the midst of leafy scrolls, which is filled in with glaze, so as to form a delicate "rice-grain" transparency, giving the effect of lacework. The borders at foot and shoulder are carved in low relief in the paste. Ch'ien-Lung period. Carved teakwood stand.

Height, 9 *inches.*

942—DEEP BOWL

(2603) With silver rim. Thin sonorous porcelain of the Yung-lo period. Inner and outer surface decorated with peony and leafy scrolls and wave designs, delicately etched in the paste. The whole invested with a soft white glaze of exceedingly fine quality. Fine teakwood stand.

Diameter, 9¼ *inches.*

943—FIGURE OF A WARRIOR

(2741) Chinese porcelain. White, hard paste, covered with an ivory-white glaze, and partially lacquered and gilded. Ming Dynasty.

Height, 9½ *inches.*

944—BOTTLE-SHAPED VASE

(2592) Charming design, and finished technique. Soft paste texture enamelled with a pellucid white glaze over a decoration delicately etched in the paste. The body and neck of the vase is covered with a design representing dragons, Hōwō birds amid cloud forms and fire emblems, chasing the pearl of omnipotence. Engraved seal mark, Ch'ien-Lung, under the foot.

Height, 10 *inches.*

945—OVIFORM VASE

(2597) Thin white porcelain of the Ch'ien-Lung period. Decoration of plum in blossom, deer and symbolical bat, moulded and chiselled in the paste, the whole invested with a pellucid white glaze.

Height, 10 *inches.*

946—QUADRILATERAL OVIFORM VASE

(2599) Thick porcelain of the Chêng-hua period. Invested with a creamy-white crackled glaze of exceedingly fine texture, rudimentary lion head and ring handles. Teakwood stand.

Height, 10 *inches.*

947—TRIPOD INCENSE BURNER

(2604) Ivory-white texture of the K'ang-hsi period. Band of archaic designs and fret patterns, etched and modelled in low relief in the paste. Teakwood cover, with cornelian ornament. Carved teakwood stand.

Height, 10 *inches.*

948—TALL BOTTLE-SHAPED VASE

(2605) Of graceful form and finished technique. Pure white porcelain, of the K'ang-hsi period, invested with a blue-white pellucid glaze. Decorated with a five-clawed dragon delicately etched in the paste.

Height, 19 *inches.*

949—THE FAMOUS "OSTRICH-EGG" VASE

Described by Captain Brinkley in the Catalogue of his Collection, which was sold in New York, May 9, 1903, as follows:

(2606) Large vase of soft-paste Fên-Ting ware (technically known as the Ostrich-Egg Vase), made to imitate a bronze. The color is light buff; the glaze shagreened in the orange-skin style. Round the body is a belt of arabesque in relief, and round the shoulder a belt of knobs. The paste is soft. This vase must be referred to the close of the Sung Dynasty when the manufacture of the celebrated Ting-yao had been carried to a point of great excellence. Blackwood stand.

Height, 18 *inches; circumference,* 29½ *inches.*

Note by Captain F. Brinkley, R.A.—This vase is absolutely unique. I have never seen another like it, and I consider it a most remarkable specimen of early period ware. You will not find another like it, I am confident, in any American collection. I bought it many years ago in Shanghai. Dr. Hirth, who has written so much about celadon, had been trying to buy it, but the price was too much for him.

SINGLE-COLOR SPECIMENS

950—WRITING BRUSH DISH

(2437) Thick porcelain of the K'ang-hsi period. Invested with a fine lapis-blue glaze. Teakwood cover.

Height, 1¼ inches.

951—MINIATURE TEA JAR

(2485) Thick porcelain of the Ch'ien-Lung period. Covered with lustrous iron rust glaze.

Height, 2 inches.

952—MINIATURE GALIPOT

(2554) Porcelain of the Chia-Ch'ing period. Robin's-egg-blue glaze. Teakwood stand.

Height, 2 inches.

953—OVAL INCENSE BURNER ON TRIPOD

(2518) Hard paste porcelain of the K'ang-hsi period. Invested with a brown crackle glaze of fine, even quality. Has openwork cover.

Height, 2 inches.

954—SMALL INCENSE BURNER

(2685) With rudimentary handles. Thick porcelain of the K'ang-hsi period. Covered with a pellucid glaze of *café au lait* of iridescent quality, crackled with a bold reticulation of brown lines. Openwork teakwood cover, with cornelian ornament. Teakwood stand.

Height, 2¼ inches.

955—SNUFF BOTTLE

(2513) Hard paste porcelain, of the Ch'ien-Lung period. Tea-color glaze of fine texture. Teakwood stand.

Height, 2¼ inches.

956—OVIFORM TEA JAR

(2459) Fine hard paste porcelain, of the Ch'ien-Lung period. Covered with a fine tea-dust color glaze.

Height, 2½ inches.

957—SMALL TEA JAR

(2515) Thick porcelain of the Wan-li period. Coated with an iridescent *café au lait* glaze, which is boldly crackled.

Height, 2½ inches.

958—SMALL GLOBULAR JAR

(2684) Thick porcelain of Ch'ien-Lung period. Covered with a pale *café au lait* glaze, which is crackled with a bold reticulation of pink lines.

Height, 3 *inches.*

959—SMALL GLOBULAR JAR

(2479) Thin white porcelain of the Yung-Chêng period. Coated with a lustrous mirror-black glaze. Teakwood stand.

Height, 3 *inches.*

960—SMALL OVIFORM VASE

(2486) Porcelain of the Ch'ien-Lung period. Covered with a brown monochrome glaze, thickly speckled with points of metallic aspect or "iron rust."

Height, 3⅛ *inches.*

961—PEACH-BLOOM WATER RECEPTACLE

(2495) Fine white porcelain of the K'ang-hsi period. Enamelled in beautifully varied peach tint, displaying a characteristic pale color, so as to resemble the velvety hues of the bloom of the ripening peach. There is an etched decoration in the paste under the glaze in form of three medallions of archaic design scrolls. The mark written underneath in blue is pencilled in large characters. Teakwood stand.

Height, 3¼ *inches.*

962—PEACH-BLOOM WATER RECEPTACLE

(2492) Fine white porcelain of the K'ang-hsi period. Enamelled outside with a mottled peach-bloom glaze of reddish tone, variegated with clouds of apple-green. There is an etched decoration in the paste under the glaze, in form of three medallions of archaic dragon scrolls. The mark written underneath in blue is in large characters. Silver gilt collar.

Height, 3¼ *inches.*

963—PEACH-BLOOM WATER RECEPTACLE

(2493) Fine white porcelain of the K'ang-hsi period. Enamelled with a typical peach-bloom glaze of velvety texture, and with a blush of crushed strawberry tint. There is an etched decoration in the paste under the glaze in form of three medallions of archaic design scrolls. The mark written underneath in blue is in large characters. Teakwood stand.

Height, 3½ *inches.*

964—PEACH-BLOOM VASE

(2499) Graceful amphora shape. Enamelled with the typical "peach-bloom" glaze, and displaying a characteristic play of color, so as to resemble, as far as possible, the velvety hues of the rind of the ripening peach. Inside of the mouth of the vase exhibits a splash of apple-green in the midst of the other colors. The mark underneath, written in underglaze cobalt blue, consists of six characters of the K'ang-hsi period. Has silver gilt stand.

Height, 6 *inches.*

965—LOW GLOBULAR JAR

(2688) Stoneware of the Yuen Dynasty. The inner surface covered with a peacock-blue crackled glaze, and the outer surface invested with a mottled purple and turquoise-blue glaze. Teakwood stand.

Height, 3¼ *inches.*

966—WINE CUP

(2566) Clear, white hard paste of the Yung Chêng period. Invested with a powder-blue glaze of brilliant texture.

Diameter, 3¼ *inches.*

967—GLOBULAR INCENSE BURNER

(2477) With handles and openwork metal cover. Hard paste porcelain of the Ch'ien-Lung period. Invested with a pistache green soft glaze.

Height, 3½ *inches.*

968—MINIATURE BOTTLE-SHAPED VASE

(2494) Clear, white porcelain of the Ch'ien-Lung period. Decoration of five-clawed dragon, amid cloud form and fire emblems, painted in *sang de bœuf* and peach-bloom tints under the glaze.

Height, 3¾ *inches.*

969—LOW GLOBULAR-SHAPED INCENSE BURNER

(2537) Thick porcelain of Ch'ien-Lung period. Covered with a mottled and streaked red glaze of the *sang de bœuf* type. Silver rim and carved jade cover. Teakwood stand.

Height, 1¾ *inches; diameter,* 3¾ *inches.*

970—SMALL BOWL

(2539) Fine thin porcelain of the Yung Chêng period. Invested with a monochrome coral red glaze of even texture. Six character marks pencilled in blue.

Diameter, 3⅞ *inches.*

971—OVIFORM TEA JAR

(2489) Hard paste porcelain of the K'ang-hsi period. Invested with an " iron rust " glaze of fine quality. Teakwood stand and cover.

Height, 4 *inches.*

972—SMALL BOTTLE-SHAPED VASE

(2488) Hard paste of the Ch'ien-Lung period. Covered with a red-brown glaze, and thickly speckled with metallic points.

Height, 4 *inches.*

973—WRITER'S WATER DISH

(2690) Thick stoneware of the K'ang-hsi period. Invested with a glaze of the *clair de lune* type. Teakwood stand.

Height, 4 *inches.*

974—TEA BOWL

(2693) Known as the " Hare's Fur Cup." Kien Yao stoneware of the Sung Dynasty. Coated with a thick running glaze, which resembles the fur of a hare. Rimmed with metal.

Diameter, 4 *inches.*

975—GLOBULAR-SHAPED BOTTLE

(2573) Of graceful shape and perfect technique. Clear white porcelain of the Ch'ien-Lung period. Invested with a monochrome glaze of "-moonlight white" or *clair de lune*. Seal mark pencilled in underglaze blue. Carved ivory stand.

Height, 4½ inches.

976—GLOBULAR COUPE

(2691) Stoneware of the Sung Dynasty. Outer and inner surface covered with a thin *clair de lune* glaze of soft texture. Carved teakwood stand.

Height, 4½ inches.

977—TEA BOWL

(2695) Known as the "Hare's Fur Cup." Kien Yao stoneware of the Sung Dynasty. Coated with a thick running glaze which resembles the fur of a hare. Fine iridescent lustre. Rimmed with silver. Carved teakwood stand.

Diameter, 4¾ inches.

978—BOWL

(1653) Chinese faïence, covered with a monochrome glaze of soft green texture. Openwork teakwood cover with cornelian ornament.

979—GLOBULAR JAR

(2463) Thin porcelain of the Sung Dynasty. Invested with a mottled green glaze. The inner and outer surface partly covered with a beautiful silvery incrustation (similar to that found on ancient specimens of Greek glass) occasioned by the piece having been buried in the earth for a long period. Carved teakwood stand.

Height, 5 inches.

980—SMALL PEAR-SHAPED VASE

(2522) With spreading mouth. White porcelain of the Ch'ien-Lung period. Invested with a monochrome glaze of the *sang de bœuf* type.

Height, 5 inches.

981—SMALL OVIFORM VASE

(2683) Covered with a *café au lait* crackle glaze. Teakwood stand.

Height, 5 inches.

982—SMALL BOTTLE-SHAPED VASE

(2458) Clear white porcelain. Covered with apple-green soft glaze. Teakwood stand.

Height, 5 inches.

983—OVIFORM JAR

(2424) White hard paste porcelain of the Ch'ien-Lung period Enamelled with a dark brown monochrome glaze thickly speckled with minute points of deep metallic lustrous aspect or " iron rust " glaze. Carved teakwood stand.

Height, 5 inches.

984—SMALL PEAR-SHAPED VASE

(2445) White, thin porcelain of the Ch'ien-Lung period. Invested with a lemon-yellow glaze and a decoration of leafy scrolls etched in the paste. Seal mark in coral. Teakwood stand.

Height, 5¼ inches.

985—SHALLOW BOWL

(2698) Stoneware of the K'ang-hsi period. Invested with a *clair de lune* glaze of fine texture. Rimmed with silver.

Diameter, 5¼ inches.

986—CYLINDRICAL JAR

(2545) White hard paste porcelain of Kuang-hsü. Outer surface enamelled with a monochrome coral-red glaze, over which is a decoration of floral scrolls painted in bright enamel colors applied over the glaze. Inner surface covered with a pistache cream glaze.

Height, 5¼ inches.

987—BOWL

(2460) Thin porcelain of the K'ang-hsi period. Covered with a translucent camelia-leaf green glaze on the outer surface. Incised ornamentation of floral festoons of the eight flowers of paradise, and from each flower arises a Buddhist symbol symbolic of long life, prosperity, happiness, and other good omens. Character mark pencilled in blue.

Diameter, 5½ inches.

988—SAUCER

(2552) Thin porcelain of the K'ang-hsi period. Enamelled with a monochrome glaze of deep violet of rich translucence.

Diameter, 5½ inches.

989—OVIFORM VASE

(2528) With handles for hanging. Coarse texture coated with a red and purple flambé glaze. Teakwood stand.

Height, 5¾ inches.

990—SMALL BOTTLE-SHAPED VASE

(2469) Porcelain of the Ch'ien-Lung period. Covered with fine turquoise-blue glaze over a minute crackle.

Height, 5¾ inches.

991—SMALL BOTTLE-SHAPED VASE

(2470) Porcelain of the Ch'ien-Lung period. Covered with a turquoise-blue crackle glaze.

Height, 5¾ inches.

992—LANG-YAO INCENSE BURNER

(2535) Globular shaped, enamelled with the celebrated red glaze of the Lang-Yao. The surface of the glaze exhibits a superficial network, and its depth reflects the richly mottled *sang de bœuf* type clouded with lighter shades. The inner surface and foot underneath is coated with apple-green crackled glaze. Rim and foot bound with silver. Repoussé openwork silver cover. Finely carved teakwood stand.

Height, 6 inches.

993—LANG-YAO INCENSE BURNER

(2525) Globular shaped. Covered with a characteristic monochrome glaze of *sang de bœuf* color. The colors, which are in varied tones, pass from the ruby red to the deepest crimson, and are of great depth. The inner surface and foot underneath are of crackled " rice-color " glaze. An unusually fine specimen of brilliant quality of K'ang-hsi period. Has carved teakwood cover with jade ornament and finely carved stand.

Height, 6 inches.

994—COVERED BOWL ON FOUR FEET

(2687) Fine white porcelain of the Hsüan-tê period. Invested with fine *soufflé* glaze of robin's-egg-blue color, of fine even quality. Carved teakwood stand.

Height, 6 inches.

995—SEMI-GLOBULAR COUPE

(3003) Fine white porcelain of the Yung Chêng period. Enamelled with a monochrome *soufflé* glaze of rose color. Inside invested with a pistache green glaze. Carved teakwood stand.

Diameter, 6 inches.

996—SMALL BOTTLE-SHAPED VASE

(2446) Globular body with tubular neck. Invested with a pale yellow soft glaze, and a fine network of gray crackle. Ch'ien-Lung period.

Height, 6 inches.

997—OVIFORM JAR

(2451) Pure white porcelain of the Yung Chêng period. Covered with a monochrome translucent glaze of pale yellow tint of brilliant quality. Teakwood stand.

Height, 6¼ inches.

998—PEAR-SHAPED VASE

(2556) Thin porcelain of the Chia-Ch'ing period. Invested with a robin's-egg-blue glaze. Teakwood stand.

Height, 6½ inches.

999—BOTTLE-SHAPED VASE

(2462) Thick porcelain of the K'ang-hsi period. Invested with brilliant green glaze.

Height, 6½ inches.

1000—BOTTLE-SHAPED VASE

(2540) White hard paste porcelain of the Yung Chêng period. Enamelled with a monochrome coral-red glaze of fine texture. Slight traces of decoration in gold over the glaze. Carved ivory stand.

Height, 6½ inches.

1001—BOTTLE-SHAPED VASE

(2523) Clear white porcelain of the Ch'ien-Lung period. Invested with a brilliant red *soufflé* glaze of fine quality, and with an orange peel surface. Seal mark in blue. Fine carved teakwood stand.

Height, 6½ inches.

1002—PEAR-SHAPED VASE

(2481) With flaring mouth. Thin white porcelain of the K'ang-hsi period. Covered with a monochrome glaze of dense blue.

Height, 6¾ inches.

1003—OVIFORM VASE

(2541) Clear white hard paste porcelain of the Yung Chêng period. Invested with a monochrome coral-red glaze of fine even texture. In three reserved panels are landscapes and a poem pencilled in black and pale blue on a white ground. Carved ivory stand.

Height, 6⅞ inches.

1004—GLOBULAR-SHAPED VASE

(2508) Stoneware of the K'ang-hsi period. Coated with a thick tea-color glaze.

Height, 7 inches.

1005—BOWL

(2512) Fine white porcelain of the Ch'ien-Lung period. Covered with a monochrome glaze of *café au lait* color. Dragons, cloud forms, and fire emblems modelled in low relief in the paste.

Diameter, 7 inches.

1006—OVIFORM VASE

(2520) Clear white porcelain of the Yung Chêng period. Covered with a fine green and brown mottled glaze.

Height, 7 inches.

1007—OVIFORM VASE

(2673) With rudimentary head handles. Thick porcelain of the Ch'ien-Lung period. Invested with a translucent monochrome glaze of *café au lait* color over a reticulation of brown lines.

Height, 7 inches.

1008—OVIFORM VASE

(2676) Thick porcelain of the Ch'ien-Lung period. Invested with a monochrome glaze of metallic brown of lustrous aspect. Crackled with a bold reticulation of black lines. Carved teakwood stand.

Height, 7 inches.

1009—OVIFORM VASE

(2681) Clear white porcelain of the K'ang-hsi period. Covered with a *clair de lune* monochrome glaze of even and soft quality. Six character mark pencilled in underglaze blue. Carved teakwood stand.

Height, 7 inches.

1010—BOTTLE-SHAPED VASE

(2498) Globular body with tall, slender neck. Clear white porcelain of the Ch'ien-Lung period. Invested with a mottled red glaze, which thickens at the foot, and has a very even surface known as the orange peel. Teakwood stand.

Height, 7 inches.

1011—OVIFORM VASE

(2487) Fine hard paste porcelain of the K'ang-hsi period. Coated with a fine iridescent iron-rust glaze.

Height, 7 inches.

1012—BOTTLE-SHAPED VASE

(2699) Of lotus design. Stoneware of the K'ang-hsi period. Covered with a thin opaque glaze of the *clair de lune* type.

Height, 7 inches.

1013—BOTTLE-SHAPED VASE

(3020) Red clay stoneware, invested with a thick turquoise glaze crackled, having " blood-dot " on one side. Sung dynasty. Carved teakwood stand.

Height, 7 inches.

1014—BOTTLE-SHAPED VASE

(2436) Clear white porcelain of the K'ang-hsi period. Invested with a brilliant ruby-red glaze, which darkens towards the foot; celadon glaze under the foot, which is peculiar to the Lang-Yao specimens. Teakwood stand.

Height, 7¼ inches.

1015—OVIFORM VASE

(2543) Thin porcelain of the Yung-Chêng period. Enamelled with a monochrome coral-red glaze with chrysanthemums pencilled in gold over the glaze.

Height, 7¼ inches.

1016—SMALL BEAKER-SHAPED VASE

(2527) Enamelled with a glaze of the *sang de bœuf* mottled tints of the celebrated Lang-Yao period. The interior is coated with the same red glaze. The lip is defined by a prominent line of white, and the foot underneath is invested with a crackled, " rice-color " glaze. Finely carved teakwood stand.

Height, 7¼ inches.

1017—OVIFORM VASE

(2419) With spreading base and mouth and rudimentary lion head handles. Clear white porcelain of the Ch'ien-Lung period. Invested with an opaque turquoise-blue glaze of lustrous texture. Elaborate floral design and palm leaf band engraved in low relief in the paste.

Height, 7½ inches.

1018—LOW FLAT PEAR-SHAPED VASE

(2679) Thick porcelain of the Ch'ien-Lung period. Enamelled with a monochrome glaze of *clair de lune* and clouded with red and gray blue. Carved stand.

Height, 7½ inches.

1019—FLUTED BOWL

(2550) Stoneware of the Yung-Chêng period. Coated with a mottled glaze of the *clair de lune* type.

Diameter, 7½ inches.

1020—BOTTLE-SHAPED VASE

(2544) White, hard paste porcelain of the Yung-Chêng period. Invested with a monochrome coral-red glaze of even texture. Teakwood stand.

Height, 7½ inches.

1021—LARGE BOWL

(2538) Sonorous porcelain of the Yung-Chêng period. Enamelled with a monochrome coral-red glaze of fine even texture.

Diameter, 7½ inches.

1022—GALIPOT

(2531) Fine clear white porcelain of the Ch'ien-Lung period. Invested with a *sang de bœuf soufflé* glaze which has a very even surface known as the orange peel. Teakwood stand.

Height, 7½ inches.

1023—GOURD-SHAPED VASE

(2482) White hard paste of the Yung-Chêng period. Invested with a monochrome glaze of mirror-black, over which is a decoration of floral scrolls and various borders pencilled in gold.

Height, 7¾ inches.

1024—PEACH-BLOOM PLATE

(2497) Thin white porcelain of the Yung-Chêng period. Enamelled with a peach-bloom glaze of crushed strawberry tint, the edge defined by a white rim. Six character mark within circle pencilled in cobalt blue underneath.

Diameter, 7¾ inches.

1025—PLATE

(2536) White porcelain and thin texture. Invested with a rich red *soufflé* glaze of brilliant quality applied so as to leave a well defined rim round the edge. Six character mark inscribed in blue.

Diameter, 7¾ inches.

1026—QUADRILATERAL VASE

(2517) Old Chinese stoneware, enamelled with a monochrome glaze of golden brown color. Dragons carved in low relief in the paste. Teakwood stand.

Height, 8 inches.

1027—PEAR-SHAPED VASE

(2521) With spreading mouth. Clear white porcelain, invested with a ruby red *soufflé* glaze of fine quality, and orange peel surface. Seal mark of Tao-Kwang. Teakwood stand.

Height, 8 inches.

1028—BOTTLE-SHAPED VASE

(2526) Coarse texture, enamelled with a mottled red glaze. Carved teakwood stand.

Height, 8 *inches.*

1029—OVIFORM VASE

(2542) With spreading mouth and base. Clear white porcelain of the Yung-Chêng period. Invested with a monochrome coral-red glaze of fine even quality. Carved teakwood stand.

Height, 8 *inches.*

1030—LILY-SHAPED BOWL

(2551) Clear white porcelain of the K'ang-hsi period. Inner and outer surface of a dark blue thick glaze.

Diameter, 8 *inches.*

1031—GLOBULAR JAR

(2432) White hard paste porcelain of the K'ang-hsi period. Enamelled with a monochrome, translucent glaze of imperial yellow color of iridescent texture. Finely carved teakwood stand.

Height, 8 *inches.*

1032—GRACEFUL BOTTLE-SHAPED VASE

(2472) Thick porcelain of the K'ang-hsi period. Invested with a peacock-blue glaze of fine quality. Finely carved teakwood stand.

Height, 8¼ *inches.*

1033—BOTTLE-SHAPED VASE

(2448) Melon-shaped. Dense hard paste porcelain of the Ch'ien-Lung period. Coated with a brilliant mustard-yellow glaze which is thickly applied and crackled with a network of gray lines. Neck surmounted by an openwork silver rim. Teakwood stand.

Height, 8½ *inches.*

1034—BOTTLE-SHAPED VASE

(2450) Enamelled with a pale yellow glaze thinly applied. Decoration of two five-clawed dragons pursuing the sacred pearl. Cloud forms and wave designs modelled in high relief in the paste. Ch'ien-Lung period.

Height, 8½ *inches.*

1035—PLATE

(2496) Thick porcelain of the K'ang-hsi period. Covered with a fine quality of glaze of the peach-bloom type, which is marked with a bold crackle. Fish symbol carved in low relief in the paste.

Diameter, 8½ *inches.*

1036—OCTAGONAL BOTTLE-SHAPED VASE

(2682) With flaring mouth. Thick porcelain of the Ch'ien-Lung period, enamelled with a monochrome glaze of " moonlight-white " or *clair de lune.* Crackled with a fine reticulation of brown lines.

Height, 8½ *inches.*

1037—BOTTLE-SHAPED VASE

(2558) Clear white porcelain, invested with a monochrome glaze of rich sapphire-blue. Mark, Hsüan-tê, but made during the Ch'ien-Lung reign. Teakwood stand.

Height, 8½ *inches.*

1038—OVIFORM VASE

(2464) Porcelain of the Ch'ien-Lung period. Invested with a camelia-leaf green glaze of lustrous texture over a network of fine crackle.

Height, 8¾ *inches.*

1039—LANG-YAO BOWL

(2529) Thin porcelain of the K'ang-hsi period. Brilliant *sang de bœuf* glaze displaying a characteristic mottling and streaked play of color applied over a pale celadon crackled glaze. Coated underneath with a celadon crackle glaze. Teakwood stand.

Diameter, 9 *inches.*

1040—FLOWER-SHAPED DISH ON TRIPOD

(2705) Thick porcelain of the K'ang-hsi period. Outer surface covered with an iridescent purple splash glaze and inner surface coated with a soft glaze of the *clair de lune* type. Mounted on a handsome carved teakwood stand.

Diameter, 9 *inches.*

1041—OVIFORM VASE

(2516) White porcelain of the Ch'ien-Lung period. Coated with a mottled glaze to represent agate, and decoration of various ornaments and symbols delicately etched in the paste and filled in with pale underglaze blue.

Height, 9¼ inches.

1042—OVIFORM JAR

(2491) Fine hard paste porcelain of the Yung-Chêng period. Enamelled with a fine monochrome glaze of mottled red of fine quality. Engraved seal mark under the foot.

Height, 9¼ inches.

1043—CYLINDRICAL VASE

(2474) Hard paste porcelain of the Ch'ien-Lung period. Covered with a green, blue and red mottled glaze. Incised seal mark.

Height, 9¼ inches.

1044—CYLINDRICAL VASE

(2466) Fine hard paste porcelain of the Ch'ien-Lung period. Coated with a mottled blue glaze to represent turquoise, and an overglaze of mottled brown in imitation of the matrix. Incised seal mark underneath the foot.

Height, 9¼ inches.

1045—BOTTLE-SHAPED VASE

(2560) Hard paste porcelain of the Ch'ien-Lung period. Invested with a purple flambé glaze of rich translucence. Carved teakwood stand.

Height, 9½ inches.

1046—OVIFORM VASE

(2421) Panelled body. Clear white hard paste porcelain of the Yung-Chêng period, and invested with a pistache green glaze.

Height, 9¾ inches.

1047—SANG DE BŒUF VASE

(2532) Oviform bottle shape, with tall slender neck. The glaze is typical of the celebrated Lang-Yao and exhibits the rich, full tones of the copper-red, deepening almost to black upon the shoulder and at the base. The foot is of mottled green underneath. K'ang-hsi period. Teakwood stand.

Height, 9¾ *inches.*

1048—TALL OVIFORM VASE

(2519) With rudimentary elephant handles. Hard paste porcelain of the Yung-Chêng period. Covered with a dark brown glaze which is invested with a tea-green *soufflé*. Incised mark under the foot.

Height, 9¾ *inches.*

1049—TALL OVIFORM VASE

(2480) With spreading neck. Fine white porcelain of the K'ang-hsi period. Invested with a monochrome glaze of metallic black, which thickens round the foot. Teakwood stand.

Height, 10 *inches.*

1050—LARGE OCTAGONAL BOWL

(2686) Fine thin porcelain of the Yung-Chêng period. Coated with *clair de lune* glaze mottled with *sang de bœuf* tints, and the decoration consists of bunches of grapes incised in the paste and filled in with purple and white enamels. Seal mark etched in the paste underneath the foot. Carved teakwood stand.

Diameter, 10 *inches.*

1051—OVIFORM VASE

(2546) Of reddish stoneware of the K'ang-hsi period. Invested with a mottled brown and blue glaze. Teakwood stand.

Height, 10 *inches.*

1052—GALIPOT

(2692) Dense stoneware of the Yuen dynasty. Coated with a thick *clair de lune* glaze of granulated surface. Carved teakwood stand.

Height, 10 *inches.*

1053—FIGURE OF KYLIN

(3001) With a vase on its back for joss-stick. Porcelain of the Ming Dynasty covered with a fine tea-dust glaze shading to brown. Teakwood stand. Looted in 1901.

Height, 10 *inches.*

1054—PEAR-SHAPED VASE

(2678) With spreading mouth. Thick porcelain of the Yung-Chêng period. Invested with a pellucid glaze of starch-blue, and the decoration consists of two bands of gadroons modelled in the paste. Seal mark pencilled in cobalt-blue, underneath the foot.

Height, 10 *inches.*

1055—CYLINDRICAL BOTTLE-SHAPED VASE

(2677) With corrugated body. Thick sonorous porcelain of the Yung-Chêng period, invested with a monochrome glaze of "moonlight" white or *clair de lune* of fine even quality. A unique specimen and of finished technique. Seal mark pencilled in cobalt-blue. Teakwood stand.

Height, 10¼ *inches.*

1056—LEAF-SHAPED TRAY

(2555) Hard gray stoneware of the Wan-li period, coated with a brown and blue running glaze. Has stand.

Diameter, 10½ *inches.*

1057—TALL CYLINDRICAL VASE

(2561) Dense porcelain of the K'ang-hsi period. Invested with a translucent starch-blue glaze, which is applied over an elaborate incised floral decoration.

Height, 10¾ *inches.*

1058—BOTTLE-SHAPED VASE

(2500) Clear white porcelain of the Ch'ien-Lung period. Invested with a monochrome glaze of ashes of rose tints of even quality and orange peel surface. Teakwood stand.

Height, 11 *inches.*

1059—PEAR-SHAPED VASE

(2475) With bold flaring mouth. Hard paste porcelain of the Ch'ien-Lung period. Covered with a turquoise blue glaze, which is profusely flecked with metallic spots. Teakwood stand.

Height, 11 *inches.*

1060—BOTTLE-SHAPED VASE

(2524) Enamelled with a mottled red glaze of the *sang de bœuf* type. Neck rimmed with metal. Carved teakwood stand.

Height, 11 *inches.*

1061—TALL OVIFORM VASE

(2547) With spreading base. Reddish gray stoneware of the Wan-li period. Coated with a fine brownish red and mottled blue glaze, with iridescent lustre. Teakwood stand.

Height, 11 *inches.*

1062—BOTTLE-SHAPED VASE

(2473) Fine porcelain of K'ang-hsi period. The glaze is of a deep turquoise tint of soft texture, and the minute crackle is of the "fish roe" variety.

Height, 11¼ *inches.*

1063—OBLONG FLOWER VASE

(2468) Thick porcelain of the Yung-Chêng period. Coated with a thin pistache green glaze, with birds on branches carved in low relief in the paste. Six character mark pencilled in dark-blue.

Length, 11¼ *inches.*

1064—LARGE SHALLOW BOWL AND TRIPOD

(2706) Thick stoneware of the K'ang-hsi period. The inner surface invested with a *clair de lune* glaze, and the outer surface, which is ornamented with bosses, is covered with a thin running glaze of the same type which thickens towards the foot. Mounted on a teakwood stand.

Diameter, 11½ *inches.*

1065—BOTTLE-SHAPED VASE

(2548) Globular body with tall cylindrical neck, which is surmounted with a silver rim. Enamelled with a rich flambé glaze of purple, olive-green, and *sang de bœuf* tint. Ch'ien-Lung period.

Height, 12 *inches.*

1066—OVIFORM JAR WITH COVER

(2417) Dense pottery of the early Ming dynasty, invested with a fine green glaze. Incised inscription around the shoulder signifying: "A healthy brain gives a good temper." Four large characters carved in high relief forming medallions around the body, signifying: "Drink good wine if you wish to live long."

Height, 12 *inches.*

1067—BOTTLE-SHAPED VASE

(2455) Globular body with tall cylindrical neck. The entire surface covered with a basket pattern; carved in low relief in the paste and invested with a brilliant orange color glaze. Ch'ien-Lung period. Carved stand.

Height, 12¼ *inches.*

1068—TRUMPET-SHAPED VASE

(2447) Hard paste porcelain of the Ch'ien-Lung period. Coated with a monochrome glaze of mustard-yellow color, and a network of minute crackle. The inner surface of the mouth and the foot underneath are invested with the same glaze.

Height, 12½ *inches.*

1069—GLOBULAR BOTTLE-SHAPED VASE

(2696) With tall tubular neck. Soft gray stoneware of the Yuen dynasty. Coated with a mottled gray soft glaze; crackled throughout with a network of blue lines. Carved teakwood stand.

Height, 12½ *inches.*

1070—BEAKER-SHAPED VASE

(2490) With bold flaring mouth. White hard paste porcelain of the K'ang-hsi period. Enamelled with a rich brown monochrome glaze thickly speckled with minute points of deep metallic lustrous aspect. Teakwood stand.

Height, 13 *inches.*

1071—LARGE OVIFORM VASE

(2509) With rudimentary handles. Sonorous porcelain of the Ch'ien-Lung period, and invested with a tea-color glaze of fine and even texture.

Height, 13 *inches.*

1072—BOTTLE-SHAPED VASE

(2476) Thin porcelain of the Ch'ien-Lung period, covered with a turquoise glaze of rich translucence and minutely crackled.

Height, 14 *inches.*

1073—LARGE GALIPOT

(2502) White porcelain of the Ch'ien-Lung period. Coated with a mottled monochrome glaze of crushed strawberry tint, and the symbolical dragon pursuing the sacred pearl etched in the paste. Teakwood stand.

Height, 14 *inches.*

1074—LARGE OVIFORM VASE

(2553) With dragon head handles. Dense stoneware of the Ming dynasty; polychromatic running glaze of brown and mottled blue. The foot underneath has the character of Koh Ming Tsiang impressed.

Height, 14½ *inches.*

1075—LARGE GALIPOT

(2511) White porcelain of the K'ang-hsi period. Invested with a monochrome glaze of metallic brown of translucent and iridescent quality. The decoration consists of various disks and markings in white reserve and covered with splashes of red and green enamels. Finely crackled throughout.

Height, 14 *inches.*

1076—BOTTLE-SHAPED VASE

(2563) With bold flaring mouth. Hard paste porcelain of the Ch'ien-Lung period, and coated with a monochrome glaze of brilliant violet.

Height, 15¼ *inches.*

1077—TALL GALIPOT

(2575) Dense porcelain of the Ming period, enamelled with a monochrome glaze of sea-green tint. Teakwood stand.

Height, 16 *inches.*

1078—SANG DE BŒUF VASE

(2501) Tall oviform. Enamelled with the crackled glaze of the *sang de bœuf* mottled tints of the celebrated Lang Yao. It exhibits rich tones of red deepening almost to black, and clouds of "ashes of roses" tint. Inner surface of the mouth of the vase and the foot underneath is enamelled with "rice-color" crackled glaze.

Height, 16¼ *inches.*

1079—LARGE BOTTLE-SHAPED VASE

(2471) Thin porcelain of the K'ang-hsi period. Invested with a minutely crackled peacock-blue glaze, which is flecked with metallic spots.

Height, 16½ *inches.*

1080—LARGE BOTTLE-SHAPED VASE

(2565) Globular body with tubular neck. Thick white porcelain of the Yung-Chêng period. Coated with a dense monochrome glaze of intense sapphire-blue.

Height, 16½ *inches.*

1081—LANG YAO VASE

(2533) Tall oviform. Enamelled with the celebrated red glaze of the Lang Yao, of the reign of K'ang-hsi. The surface of the glaze exhibits fine depth and reflects the rich tints of *sang de bœuf* type with lighter shades. The foot underneath is covered with a rice colored glaze. Teakwood stand.

Height, 17 *inches.*

1082—TALL OVIFORM VASE

(2564) White hard paste porcelain of the K'ang-hsi period, coated with a mazarine blue glaze of rich translucent quality.

Height, 17 *inches.*

1083—SANG DE BŒUF VASE

(2530) Tall graceful cylindrical shape. Clear white porcelain of the K'ang-hsi period. Enamelled with a red glaze of extraordinary brilliancy and fineness varying from a transparent blush to the deepest crimson blood color; made during the prefecture of Lang Yao. The foot is covered underneath with a celadon crackle glaze.

Height, 18½ *inches.*

1084—TALL OVIFORM VASE

(2562) With spreading neck. Fine clear white hard paste of the K'ang-hsi period, and covered with a fine glaze of powder blue.

Height, 18½ *inches.*

1085—LANG YAO VASE

(2534) Tall oviform. Covered with a characteristic monochrome glaze of *sang de bœuf* color. The colors, of varied tones, pass from a ruby red to peach-bloom tints; the rim and foot underneath are of pale celadon and the inner surface of crackled " rice-color " glaze. K'ang-hsi period. Carved teakwood stand.

Height, 19 *inches.*

1086—TALL AMPHORA-SHAPED VASE

(2510) With archaic dragon handles and bosses. Fine hard paste porcelain of the Yung-Chêng period, invested with a monochrome glaze of tea dust color of fine quality. Teakwood stand.

Height, 21 *inches.*

CELADON SPECIMENS

1087—GLOBULAR WATER JAR

(2702) Fine white porcelain of the Yung-Chêng period. Enamelled with a pellucid glaze of pale celadon crackled with a bold reticulation of black and brown lines.

Height, 3¼ *inches.*

1088—SMALL BOTTLE-SHAPED VASE

(2700) Thick porcelain of the Ch'ien-Lung period. Enamelled with a pellucid glaze of the celadon color, crackled with bold lines.

Height, 4 *inches.*

1089—TEA BOWL

(2442) Thick stoneware of Yuen Dynasty, and invested with a pale celadon crackle glaze. Fine teakwood stand.

Diameter, 4 inches.

1090—SMALL GALIPOT

(2572) Dense porcelain of Hsüan-tê period. Enamelled with a sea-green celadon glaze and foliated band and leaf pattern worked in low relief in the paste.

Height, 4¾ inches.

1091—GLOBULAR-SHAPED JAR

(2574) Clear white porcelain of the Ch'ien-Lung period. It is enamelled all over with a pellucid glaze of pale celadon color and decorated with a band of archaic patterns engraved in the paste. Carved teakwood stand.

Height, 4¾ inches.

1092—INCENSE BURNER AND COVER

(2742) Chinese porcelain, shape of fabulous animal and covered with a celadon glaze with brown mottling. Yung-Chêng period.

Height, 4¾ inches.

1093—MELON-SHAPED VASE

(2428) Of graceful shape and finished technique; thick porcelain of the Ming period, enamelled with a pellucid celadon glaze of the purest sea-green tint. Openwork teakwood cover with agate ornament.

Height, 4½ inches; diameter, 6½ inches.

1094—SMALL BEAKER-SHAPED VASE

(2570) Old Chinese celadon. Coated with an opaque sea green glaze; band of floral scrolls and palm leaves engraved in the paste in low relief.

Height, 6⅛ inches.

1095—BOTTLE-SHAPED VASE

(2680) Of graceful shape and fine technique. Covered with a monochrome glaze of pale celadon of pellucid quality. Seal mark pencilled in deep-blue. Teakwood stand.

Height, 7¾ *inches.*

1096—GALIPOT

(2569) Dense porcelain, of the Ming period, enamelled with a celadon monochrome glaze of sea green tint, varying in tone according to the depth, so as to bring the decorative details underneath, which are worked in low relief in the paste. This decoration consists of floral scrolls and foliations. Teakwood stand.

Height, 8¼ *inches.*

1097—CYLINDRICAL VASE

(2571) Clear white porcelain of the K'ang-hsi period. Invested with a pale celadon glaze which is mottled with brown. Carved ivory and teakwood stand.

Height, 8½ *inches.*

1098—OVIFORM JAR

(2427) Dense porcelain of the Ming period. Covered with a glaze of green celadon crackle with fine reticulation of brown lines. Border of grass pattern round shoulder incised in the paste; openwork bronze cover. Teakwood stand.

Height, 10 *inches.*

1099—INCENSE BURNER

(2578) With openwork panels. Dense porcelain of the Ming period, and coated with a celadon glaze of sea green tint. Teakwood stand.

Diameter, 10¼ *inches.*

1100—BEAKER-SHAPED VASE

(3021) Thick porcelain of the Ch'ien-Lung period. Covered with a pale celadon crackled glaze and marked with splashes of *sang de bœuf* color. Teakwood stand.

Height, 10 *inches.*

1101—LARGE OVIFORM JAR

(2579) Thick sonorous porcelain of the Ming period. Invested all over with a celadon monochrome glaze of purest sea-green tint which varies in tone according to depth, so as to bring out the decorative details underneath, which are worked in high relief in the paste. This decoration consists of an elaborate band of floral scrolls and phœnix birds, and a border of palm leaves around foot.

Height, 11 *inches.*

1102—BOTTLE-SHAPED VASE

(2710) Thick porcelain of the Yung-Chêng period. Coated with a pellucid glaze of green celadon color, crackled with bold reticulation of black lines; the foot underneath coated with fine gray crackle glaze.

Height, 11 *inches.*

1103—WINE EWER

(2568) Thick porcelain of the Ming period. Covered with a celadon monochrome glaze of the purest sea green tint. The decoration consists of elaborate peony scrolls and palm leaf band which are engraved in the paste.

Height, 11½ *inches.*

1104—LARGE CELADON PLATE

(2582) Thick porcelain of the Ming period. Coated with a monochrome glaze of pellucid green, and decorated with a fluted band and incised floral spray. Underneath the foot is a ferruginous ring mark.

Diameter, 11¾ *inches.*

1105—OVIFORM BOTTLE-SHAPED VASE

(2567) Of graceful form and very fine technique, dating from the Yung-Chêng period. Enamelled with a pale celadon glaze of exceeding purity. Gadroon band round the foot carved in relief in the paste. Seal mark in underglaze blue.

Height, 12 *inches.*

1106—PEAR-SHAPED VASE

(2576) With slightly spreading mouth. Fine white porcelain of Ch'ien-Lung period. Coated with a celadon glaze of sea green tint of even quality; slight mottling of brown and black. Dragon encircling the shoulder modelled in high relief.

Height, 12 *inches.*

1107—CELADON PLATE

(2581) Thick sonorous porcelain of the Ming period. Covered with a monochrome glaze of sea green tint, and floral sprays incised in the paste. Ferruginous ring mark underneath the foot.

Diameter, 12 *inches.*

1108—CELADON PLATE

(2580) Thick porcelain of the Ming period. Enamelled with a sea green glaze and decoration of floral scrolls and sprays incised in the paste. Ferruginous ring mark underneath the foot.

Diameter, 14 *inches.*

1109—LARGE CELADON PLATE

(2583) With fluted border and scalloped edge. Thick sonorous porcelain of Ming period and enamelled all over with a pellucid glaze of pure sea green tint. Ferruginous ring mark underneath the foot.

Diameter, 14 *inches.*

1110—LARGE CELADON PLATE

(2584) Deep form. Thick sonorous texture of the Ming period. Covered all over with a monochrome glaze of sea-green tint and conventionalized floral patterns worked in low relief in the paste. Ferruginous ring mark underneath the foot.

Diameter, 15 *inches.*

1111—LARGE CELADON PLATE

(2585) Thick sonorous porcelain of the Ming period. Covered with a celadon monochrome glaze and purest sea-green tint. Conventionalized floral design etched in the paste. Ferruginous ring mark underneath the foot.

Diameter, 17 *inches.*

1112—LARGE CELADON PLATE

(2586) Deep form. Dense porcelain of the Ming period. Enamelled all over with a pellucid glaze of sea green tint, and a floral design etched in the paste. Marked underneath with a ferruginous ring.

Diameter, 17 *inches.*

1113—LARGE CELADON PLATE

(2587) Thick sonorous texture of the Ming period. Covered all over with a sea-green celadon glaze. Elaborate decoration of peony scrolls of tesselated patterns engraved in the paste. Ferruginous ring underneath the foot.

Diameter, 17 *inches.*

1114—TALL OVIFORM VASE

(2694) With tubular handles at neck for hanging purposes. Thick sonorous porcelain of the Yung-Chêng period. It is enamelled all over with a pellucid glaze of grayish celadon color, crackled with a bold reticulation of brown lines. Seal mark in blue. Carved teakwood stand.

Height, 17½ *inches.*

1115—VERY LARGE CELADON DEEP PLATE

(2588) Thick, sonorous porcelain of the Ming period. Coated with a monochrome glaze of sea green tint over an elaborate floriated pattern worked in the paste.

Diameter, 19 *inches.*

1116—TALL VASE

(2577) Of graceful shape and perfect technique. Fine white porcelain of the Ch'ien-Lung period. Invested with a pellucid celadon glaze of sea green tint, varying in tone according to the depth, so as to bring out decorative details underneath. This decoration consists of an elaborate design of conventionalized dragons amid leafy scrolls, and a series of bands of palm leaf, fret and gadroons. Seal mark pencilled in underglaze blue.

Height, 21 *inches.*

1117—GIANT PLATE

(2589) With fluted border and scalloped edge. Dense porcelain of the Ming period. It is invested with a celadon monochrome glaze of pure sea green tint, deepening in tone as it thickens in the recesses of the decoration, which is worked in the paste underneath. The decoration consists of branches of fruit and floral sprays and foliated scrolls, which almost cover the inner and outer surface.

Diameter, 22 inches.

COREAN POTTERY

1118—OVIFORM JAR

(2725) Corean stoneware of dense gray clay. Covered with a creamy-white glaze, under which is a brown crackle. Incised dragon and wave design. 1600.

Height, 5 inches.

1119—TEA BOWL

(2728) Corean stoneware of gray clay. Covered with dull ivory-white glaze of a rough surface. 1500.

Diameter, 5 inches.

1120—TEA BOWL

(2732) Corean stoneware of gray clay. Bluish-gray glaze, decorated with Mishima design. 1600.

Diameter, 5¼ inches.

1121—BOWL

(2715) Corean stoneware of hard gray texture. Outer and inner surface covered with an archaic pattern inlaid in white under the glaze. Twelfth century.

Diameter, 5¾ inches.

1122—BOWL

(2718) Corean stoneware of hard gray clay. Celadon glaze, under which is the lotus flower pattern modelled in low relief. Thirteenth century.

Diameter, 6 inches.

1123—TEA BOWL

(2730) Corean stoneware of gray clay. Yellowish-gray mottled glaze. 1500.

Diameter, 6¼ inches.

1124—TEA BOWL

(2733) Corean stoneware. Dull celadon glaze, with lotus flower design carved in slight relief on the outer surface. 1400.

Diameter, 6¼ inches.

1125—BOWL

(2734) Dense Corean porcelain. Bluish-white glaze. 1500.

Diameter, 6¼ inches.

1126—BOWL

(2726) Corean stoneware of hard gray clay. Mustard-yellow glaze over a profuse crackle, flowers incised in the paste. 1600.

Diameter, 6½ inches.

1127—BOWL

(2716) Corean stoneware of sonorous gray texture. Covered with a celadon glaze under which are vertical crackles. Found by a Japanese merchant at Seoul in 1886. 1800.

Diameter, 6½ inches.

1128—BOTTLE-SHAPED VASE

(2714) Corean pottery, and covered with hard, yellowish-gray clay, finely crackled, light brown soft glaze. Thirteenth century.

Height, 7 inches.

1129—BOWL

(2731) Corean stoneware of gray clay. Bluish-gray glaze, with brush marks in white. 1600.

Diameter, 7 inches.

1130—COVERED JAR

(2719) Hard gray clay and coated with a crackled celadon glaze. Archaic design of birds and flowers painted in black and white under the glaze. Silver rims and ornament surmounting cover. Has tall teakwood stand. Twelfth century.

Height, 7¼ inches.

1131—BOWL

(2717) Corean stoneware of hard yellowish clay. Covered with a celadon glaze under which are peony scrolls carved in the paste in low relief. 1800.

Diameter, 7½ *inches.*

1132—BOWL

(2727) Corean stoneware of gray clay. Light brown crackled glaze. 1500.

Height, 3 *inches; diameter,* 7½ *inches.*

1133—SHALLOW BOWL

(2729) Corean stoneware of gray clay. Dull white glaze with incised decoration of Mishima design. 1600.

Diameter, 8 *inches.*

1134—GALIPOT VASE

(2712) Corean stoneware of hard gray clay. Incised scrolls under a crackled light green glaze. Twelfth century.

Height, 9¾ *inches.*

1135—BOTTLE-SHAPED VASE

(2723) Corean stoneware of dense, brownish-gray clay. Dull ivory-white crackled glaze, has silver rim around mouth. Thirteenth century.

Height, 11 *inches.*

1136—GALIPOT VASE

(2724) Corean stoneware of coarse brown clay. Partially covered with a dark gray and brown glaze, under which are incised crests and floral scrolls. Teakwood stand. Twelfth century.

Height, 11¼ *inches.*

1137—GALIPOT VASE

(2713) Corean stoneware of hard gray clay. Bold incised scroll under a celadon glaze, with pronounced brown crackle. Twelfth century.

Height, 11¼ *inches.*

1138—LARGE JAR-SHAPED VASE

(2721) Corean stoneware of dense gray texture, which is coated with a creamy white glaze on the inner and outer surface. The decorations consist of three panels in which are figures of Taoist sages, symbolical and other subjects, surrounded by scrolls and floral designs, and at the top and bottom are bands of foliated scrolls, all painted in dark red and bright green enamels. The specimen is said to have been in a palace in the province of Kaga since the year 1598. Thirteenth century.

From the GREEY-BRINKLEY *Collection.*

1139—LARGE OVIFORM JAR

(2720) Corean stoneware. Dense texture, covered with a cream colored glaze finely crackled; round the base and shoulders are lines and a band of diaper patterns in dark brown. On the sides are three large medallions bordered by broad black lines. One medallion contains the figure of the sage Laon, who sits beside a tree on the branch of which hangs his gourd; his face turned toward the "Seven Stars," presenting a design intended to represent the constellation of *Ursa Major* (Sh'chija no hashi). In the second medallion a stork, reeds and lotus plants, and in the third a full bloom lily surrounded by leaves. The inside is covered with a glaze of dark brown. Date 1300.

From the GREEY-BRINKLEY *Collection.*

1140—LARGE OVIFORM JAR

(2722) Corean stoneware. Dense gray texture, which is covered with a pale gray glaze, with a pronounced crackle. Boldly drawn dragons, cloud forms and fire emblems in two shades of cobalt blue. Band of sceptre head scrolls round foot and shoulder. Thirteenth century.

Height, 18 *inches.*

FIFTH AFTERNOON'S SALE

MONDAY, JANUARY 30TH, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

SWORD MOUNTS, ETC.

1141—TWO SETS OF SWORD MOUNTS

(698) Shakudo. Fishes and bamboo spray, in gold, silver, and copper, on nanako ground. Signed, Iwamoto Konkwan. Eighteenth century.

(699) Horses in pasture in relief on nanako ground and inlaid with gold, silver and shakudo. Signed, Yoshida Kiyotern. Eighteenth century.

1142—THREE SETS OF SWORD MOUNTS

(700) Shibuichi. Design of turbulent water carved in high relief and dotted with minute gold spots. Signed, Omori Teruhide. Eighteenth century.

(701) Shakudo, plum and pine branches in gold and silver, nanako ground. Signed, Kishiba Tomonori. Eighteenth century.

(702) Silver. Mass of cherry blossoms exquisitely wrought in high relief. Eighteenth century.

1143—FIVE SWORD ORNAMENTS

(703) Shakudo. Shojos dancing, wrought in gold, silver, and copper. Signed, Iwamoto Konkwan. Eighteenth century.

(704) Gold. Sprays of millet exquisitely wrought. Signed, Issai Tomei. Nineteenth century.

(696) Cloisonné on bronze. Bamboo leaves, inlaid with blue, brown and red enamels. Eighteenth century.

1144—THREE SETS OF SWORD ORNAMENTS

(705) Shakudo. Running horses, finely wrought. Seventeenth century.

(706) Shakudo. Archer's outfit, wrought in shakudo and gold. Sixteenth century.

(707) Shakudo. Tadamori capturing a priest who has purloined a temple lantern; finely wrought in gold, silver and other metal. Eighteenth century.

1145—SIX SWORD ORNAMENTS

(708) Shakudo. Mice and millet, wrought in gold, silver and shakudo. Signed, Nagatsune. Eighteenth century.

(709) Shakudo. Sword Ornaments (Menuki). Cat taking nap under peony flowers, wrought in gold, silver, and shakudo.

(710) Silver. A tiger finely wrought in silver and inlaid with gold and shakudo. Eighteenth century.

1146—FOUR SWORD ORNAMENTS

(711) Shibuichi. Fish finely wrought in shibuichi copper and silver. Signed Hozui. Eighteenth century.

(712) Spool of silk, wrought in gold and shakudo. Eighteenth century.

SWORD KNIVES

1147—TWO SWORD KNIVES

(594) Shibuichi handle. A waterfall, engraved by Tomotsune. Signed, Shokatei Tomotsune. Blade made by Masatsune, and signed, Sagami no Kami Masatsune. Eighteenth to nineteenth century.

(595) Red copper handle. Grotesque Daruma, strongly carved by Yoshiyuki. Nineteenth century. Blade engraved with Fudo, by Umetada Hichizayemon. Signed. Seventeenth century.

1148—TWO SWORD KNIVES

(596) Shakudo handle. Miniature books of dramatic poetry, closed and open; titles on the cover and text on the pages are in microscopic characters, with an inlay of gold. Blade has also miniature pictures of six sage poets of Japan with sonnets—an extremely fine example of minute engraving. Signed, Moriyo. Nineteenth century.

(597) Shibuichi handle. Millet, finely wrought in relief in gold and shakudo, and a poem incised. Made by Gotō Ichijō, and signed. Nineteenth century. Blade decorated with wistaria, engraved by Natsuo. Nineteenth century.

1149—THREE SWORD KNIVES

(599) Silver handle. Maple leaves on stream, in relief gold and chased. Signed, Kazutoshi. Blade by Zumei. Signed. Nineteenth century.

(600) Gold handle. Numerous monkeys at play, in openwork and chased. Unsigned. Eighteenth century. Blade by Kane-uji. Signed, Shidsu Sam'ro Minamoto no Kane-uji. Seventeenth century.

(601) Shakudo handle. "The Seven Treasures," in gold and cloisonné enamel. Blade engraved with the names of Nagasone Kotetsu, a swordmaker of Tokio, and Okimasa the Second. Seventeenth century.

1150—SWORD KNIFE AND KOGAI

(602) Shakudo handle. Two crests and circular wistaria flowers in relief gold and chased, and an emblematical moon in silver, on fine nanako ground. Made by Minriu-shi Hisazane. Signed on the blade. Eighteenth century.

(607) Kogai. Shakudo handle. Companion to the above.

1151—THREE SWORD KNIVES

(603) Shibuichi handle. Kiri crest, incised on a ground to imitate the bark of a tree. Made by Yoshimichi. Signed on blade, Tamba no Kami Yoshimichi. Eighteenth century.

(604) Shibuichi handle. Crest of Sasaki family and Kiri flowers in gold on fine nanako ground. Seventeenth century.

(613) Shakudo and gold handle. Birds perched on handle of hoe and grasses wrought in relief in gold and silver. Blade engraved with six famous poems. Signed Iwamoto Riokwan. Eighteenth century.

1152—THREE KOGAI'S

(605) Shakudo. A hare running on the waves. Made by Hashimoto Isshi. Nineteenth century.

(606) Shakudo. Archer's outfit, wrought in relief and gilded. Sixteenth century.

(608) Shakudo. Horses, carved in relief on nanako ground. Seventeenth century.

1153—TWO SWORD KNIVES

(598) Silver handle. Flying cranes and cloud forms. Engraved by Yanagawa Naoharu, and signed. Eighteenth century.

(609) Shibuichi. Wild geese in flight by moonlight, in gold, silver, and Shakudo. Signed, Haruaki Hogen (carved), and a seal stamped in gold. Nineteenth century.

(610) Shakudo. Horses, carved in high relief on nanako ground. Seventeenth century.

KNIFE HANDLES

1154—THREE KNIFE HANDLES

(611) Shakudo. Musical instruments and an actor's mask in high relief in gold and silver on nanako ground. Eighteenth century.

(612) Shakudo. Phœnix, wrought in relief in gold. Signed, Yoshioka Inabanosuke. Nineteenth century.

(614) Shakudo. Archer's outfit, in relief and ornamented with gold. Sixteenth century.

1155—THREE KNIFE HANDLES

(615) Shakudo. Rising sun and crane perched on rock, projecting over a stream, wrought in relief and inlaid in gold and silver. Signed, Hashimoto Isshi, at the last part of the winter, 3d year of Meiji (1870).

(617) Shakudo. Fine nanako carving, tipped with gold in imitation of a sword hilt. Seven miniature tsubas, wrought in relief in gold, silver and other metals. Eighteenth century.

(619) Shibuichi. Lady in a boat, after Hanabusa Itcho, carved in relief and inlaid with copper and gold. Signed, Iwamoto Konkwan. Eighteenth century.

1156—THREE KNIFE HANDLES

(616) Shibuichi. A spray of chrysanthemum, hoe and a fragment of paper on which the name Gotō is delicately etched and inlaid with gold; on the back is engraved a verse referring to the chrysanthemum. Signed, Mitsumasa. Eighteenth century.

(618) Shibuichi. Design of turbulent water carved in high relief. Signed, Omori Fusahide. Eighteenth century.

(620) Red copper. Egg plants in relief, and on the back an engraved verse and gold clouding. Signed, Noriyuki. Eighteenth century.

1157—THREE KNIFE HANDLES

(621) Shakudo and Shibuichi. Butterflies and stream, in gold and silver on fine nanako ground. On the back, wild flowers, engraved and ornamented with gold. Signed, Gotō Hokiō Ichijō. Nineteenth century.

(622) Shibuichi. A hen and chick, wrought in relief in gold and silver. Signed, Hide-hisa. Nineteenth century.

(623) Shibuichi. Fruits, wrought in high relief on fine nanako ground. Signed, Gotō Mitsu nori (Jujo). Eighteenth century.

1158—THREE KNIFE HANDLES

(625) Shibuichi. Chrysanthemum flowers, chased in low relief. Eighteenth century.

(626) Silver. Sennin, or ascetic sage, deeply carved. Signed, Gotō Kwosa, a son of Jujo. Eighteenth century.

(631) Iron. Damascened ornamentation of peony scrolls in silver. Eighteenth century.

1159—THREE KNIFE HANDLES

(627) Shakudo. An arrow bearing a message wrought in relief in gold, silver, and shakudo. Signed, Gotō Denjo. Seventeenth century.

(628) Iron panel in a frame of shakudo. A scene near a temple, a mountain, a torii, a sacred tree, and crescent wrought in relief in copper and silver. Signed, Tsuki Mitsuoki. Nineteenth century.

(630) Iron. Monkeys trying to catch a crab, wrought in relief in copper and other metals. Signed, Ishiguro Toshitsune. Nineteenth century.

1160—THREE KNIFE HANDLES

(624) Shakudo. A sparrow flying over snow-laden trees. Signed, Soyenshi (Masahiro). Eighteenth century.

(632) Iron. Sea-birds and stream, chased in gold and silver inlay. Signed, Tsuki Mitsuoki. Nineteenth century.

(633) Red copper and shibuichi. A man on a raft in moonlight. Signed, Shoju Noriyuki. Eighteenth century.

1161—KNIFE HANDLE

(629) Shakudo. A burlesque representation of "monkey on horseback." A horse which was painted in the panel of picture dedicated to a temple has suddenly awakened to its infused vitality, and is quitting the frame for a wider world; the monkey, which was painted as sitting on it, is surprised by the conduct of his companion, and is trying to stop him by the rope, forgetting that he is also acting more than a painted object. The entire surface, except space for the panel, is finished in nanako; and figures are chased in relief and incrusted with gold. Signed, Tsu Jimpo. Eighteenth century.

1162—TWO KNIFE HANDLES

(634) Shibuichi. Jurojin, one of the seven gods of happiness, wrought in high relief in gold, silver, and shakudo. Signed, Tamagawa Yoshikiyo, at the third year of Meiji (1870).

(635) Shakudo. Fishes, finely wrought in high relief on fine nanako ground. Signed, Gotō Mitsutaka (Yenjo). Eighteenth century.

1163—TWO KNIFE HANDLES

(636) Shakudo and gold. Illustrating the transportation of an old plum tree, which is on a cart and drawn by twelve Japanese, wrought in relief in gold and other metals. Signed, Gotō Rihioye Mitsumasa (Teijo). Seventeenth century.

(637) Shakudo and gold. Three flying cranes skilfully wrought in relief in gold and silver on nanako ground. Signed, Gotō Mitsumasa (Jujo). Eighteenth century.

1164—TWO KNIFE HANDLES

(638) Shibuichi. Bold dragon amid cloud forms, wrought in gold. Signed, Hitotsu Yanagi Tomoyoshi. Nineteenth century.

(639) Shakudo. A "No" dancer in relief in gold and silver on young pines, on nanako ground. Signed, Shokatei Motohiro. Eighteenth century.

1165—TWO KNIFE HANDLES

(640) Shakudo. Bundles of fagots under a thatched roof, relief and shakudo on nanako ground. Signed, Yoshioka Shigesada. Eighteenth century.

(641) Shakudo and gold. A swimming duck finely wrought in relief in silver. Signed, Yoshioka Inabanosuke. Eighteenth century.

1166—THREE KNIFE HANDLES

(642) Shibuichi. Etched ornamentation of "The Hundred Horses," on the reverse an old cherry tree by a stream. Signed, Minko Chinjin. Eighteenth century.

(643) Shakudo. Bundle of bamboo shoots, wrought in relief in gold, silver and shakudo on nanako ground. Signed by Mitsukuni. Eighteenth century.

(644) Iron. Various toys, in relief in gold, silver and shibuichi. Signed, Toshinaga. Eighteenth century.

1167—THREE KNIFE HANDLES

(645) Iron. Plum blossom on tree trunk, in relief. Signed, Naofusa. Eighteenth century.

(646) Iron. Clouds and waves carved and inlaid with gold. Signed, Umetada. Eighteenth century.

(647) Akagane and shakudo. Landscape in rain, temple gate and junks etched and inlaid with gold and silver. Signed, Umezawa Muratane. Eighteenth century.

1168—THREE KNIFE HANDLES

(648) Shinchü. A farmer trying to catch a sly fox who in disguise on a moonlight night is investigating the trap set for him, wrought in relief and etched in silver and gold. Signed, Tsuki-Mitsuoki. Nineteenth century.

(649) Shakudo and Akagane. Straw baskets of shells wrought in relief in gold and silver on nanako ground. Signed, Gotō Mitsuteru. Eighteenth century.

(650) Shibuichi. New moon seen through fishing nets, the moon in silver and the nets etched. Signed, Tobari Tomihisa. Eighteenth century.

1169—KNIFE HANDLE

(651) Gold. Finely etched ornamentation of "The seven gods of good fortune." Signed Yanagawa Naomasa. Eighteenth century.

1170—THREE KNIFE HANDLES

(652) Sinchü. New moon, and nightingale in flight in silver, shakudo and gold. Signed, Shozui, in his sixty-third year. Eighteenth century.

(654) Shibuichi. Flowers and butterfly delicately etched and inlaid with gold. Signed, Gotō Mitsumasa. Nineteenth century.

(655) Red copper and shakudo. Court hat and cherry branch, wrought in relief in gold, silver, and shakudo. Signed, Takejima Katsutoshi. Nineteenth century.

1171—LARGE KNIFE HANDLE

(653) Silver. Beautiful engraved ornamentation of tree peony. Signed, Hogen Haruaki. Nineteenth century.

1172—THREE KNIFE HANDLES

(656) Bronze. "Eight views of Lake Biwa," delicately etched and inlaid with gold and silver. Signed, Hosono Sozayemon Masamori. Nineteenth century.

(657) Shakudo. A flying stork and cloud forms, in relief in gold and silver, on nanako ground. Signed, Gotō Mitsunori. Nineteenth century.

(659) Red copper. Autumn flowers and grasses, in gold and silver, and on reverse Mount Fuji and cloud forms delicately etched. Signed, Morichika. Eighteenth century.

1173—KNIFE HANDLE

(658) Shakudo and gold. Cherry blossoms and tent curtain, finely wrought in relief in gold, silver, and shakudo. Made by one of the Gotōs. Eighteenth century.

1174—THREE KNIFE HANDLES

(660) Shibuichi. Kwan-on with lotus flower and cloud forms, finely carved and wrought in relief in gold and silver. Signed, Jukakusai Katsubumi. Eighteenth century.

(661) Shibuichi. Two Chinese looking at the full moon, wrought in relief in various metals. Eighteenth century.

(662) Shibuichi. An Onihari man in court dress on a balcony, throwing beans at an imp, a legendary subject. Carved and inlaid with gold, silver, shakudo, and copper. Signed, Koriuken Kikutei Yeizui. Nineteenth century.

1175—THREE KNIFE HANDLES

(663) Shibuichi. Fukurokuju, one of the seven gods of good fortune, carved in relief and inlaid with gold and silver. Nineteenth century.

(664) Shibuichi. Hotei carved in low relief. Signed Kenzui. Eighteenth century.

(665) Shibuichi. Prince Susano in act of killing a dragon, finely carved in low relief and inlaid with gold. Signed, Ihosai Shinzui. Nineteenth century.

1176—THREE KNIFE HANDLES

(666) Shibuichi. A "No" dancer, carved in relief and inlaid with gold, silver, and shakudo. Signed, Itosai Shumin. Nineteenth century.

(668) Shibuichi. Street musicians, wrought in high relief in gold, silver, shakudo, and copper. Signed, Ihosai Shinzui. Nineteenth century.

(669) Shakudo. A hanging lantern, wrought in high relief in gold, silver, and copper on hammered ground. Signed, Yukinobu. Nineteenth century.

1177—THREE KNIFE HANDLES

(667) Shibuichi. Plum tree in blossom delicately inlaid with silver. Nineteenth century.

(670) Iron. A heron perched on stump of a tree, in high relief and ornamented with gold and silver inlay. Eighteenth century.

(671) Shibuichi. Herons on willow tree by stream, wrought in high relief and gold, silver and other metals. Nineteenth century.

1178—THREE KNIFE HANDLES

(672) Shibuichi. Carpenter's tools in relief in gold and silver on nanako ground. Seventeenth century.

(673) Red copper. A dove perched on an arrow, wrought in relief in shakudo, silver and gold. Signed, Gotō Mitsumi. Eighteenth century.

(674) Shakudo and gold. Chrysanthemum flowers in high relief in gold and silver. Eighteenth century.

1179—THREE KNIFE HANDLES

(675) Bronze and akagane. Phœnix amid cloud forms, carved and in relief. Signed, Mitsuhiro. Eighteenth century.

(676) Shibuichi. New moon and waves, etched and inlaid. Signed, Natsuo at Shinobu-ga-oka. Nineteenth century.

(677) Iron. Kiri scrolls, inlaid in gold. Eighteenth century.

1180—THREE KNIFE HANDLES

(678) Shibuichi. Shoki, engraved and ornamented with gold and Shakudo. Signed, Joi. Eighteenth century.

(679) Bronze. Illustrating the dream of philosopher Chuants, wrought in high relief in gold, shakudo, silver, and copper. Signed, Shoju-Ken Hamano Haruyoshi. Eighteenth century.

(680) Bronze. God of longevity, carved in high relief and inlaid with gold. Signed, Hamano Chokuzui. Eighteenth century.

1181—THREE KNIFE HANDLES

(682) Akagane and bronze. Mask of a demon, with detached maple leaves, "design taken from 'No' dance Momiji-gairi," wrought in high relief in shakudo, gold and copper. Signed, Shozui (Hamano). Eighteenth century.

(683) Iron. Shoki the demon killer astride a lion carved and inlaid with gold. Signed, Joi. Eighteenth century.

(684) Shibuichi and gold. Chrysanthemum and plum blossom, wrought in relief with gold, silver, shakudo, and copper. Signed, Midori, by request. Nineteenth century.

1182—THREE KNIFE HANDLES

(681) Shibuichi and gold. On the one side an etched ornamentation of the "Seven Wise Men of Bamboo Grove," and on the other, which is of gold, is a poem. Signed, Furukawa Jochin. Eighteenth century.

(685) Shakudo. Stalks of millet in relief, in gold and silver, on nanako ground. Nineteenth century.

(686) Shakudo. Orchid, in cloisonné enamels. Eighteenth century.

1183—THREE KNIFE HANDLES

(687) Shakudo. Life-like eel, wrought in high relief in shibuichi. Signed, Giokuseki. Eighteenth century.

(688) Shibuichi. Branch of cherry blossoms and butterflies etched and inlaid with precious metals. Signed, Katsuzane. Nineteenth century.

(689) Shakudo. Hanging ornament wrought in relief, in gold, silver and shakudo. Signed, Hamano Chokuzui. Eighteenth century.

1184—THREE KNIFE HANDLES

(691) Silver. Peony flowers and butterflies, etched and inlaid with gold and silver. Signed, Sensai Tokuoki. Nineteenth century.

(692) Bronze. A heron perched on a fisherman's boat, wrought in relief in copper, silver and gold. Signed, Yasuchika. Eighteenth century.

(693) Shakudo. Heron and reeds in relief, in gold and silver. Nineteenth century.

1185—THREE KNIFE HANDLES

(690) Shakudo. Butterflies in relief in gold, silver, and copper, on nanako ground. Signed, Kishotei Mitsuhiro. Nineteenth century.

(694) Shakudo and gold. A priest drawing a skull, which is tied to a long cord, wrought in relief in gold, silver and shakudo. Made by Gotō Taijō. Eighteenth century.

(695) Cloisonné on bronze. Peony and scrolls in white, blue and red enamels. Nineteenth century.

SWORD GUARDS (TSUBA)

1186—IRON SWORD GUARD

(499) Clouds and tree pierced; branches and blossoms of the plum tree etched, and the surface decorated with incised conventional tortoise-shell pattern. Signed, Nobuiye. Sixteenth century.

1187—IRON SWORD GUARD

(500) Landscape, with a woodcutter coming through rocky pass, pine trees in foreground, and moon and bird in the distance, on one side; and on the other side a landscape in rain, and a fisherman's cottage under a big tree near sea-shore. Slightly ornamented with gold and silver incrustation. Signed, Yamashiro No Kuni Fushimi no Jiu Kaneiye. Sixteenth century.

1188—TWO IRON SWORD GUARDS

(501) Gourd design and clover heart, pierced around the edge. Signed, Bishiu Yama Kichihei. His guards are noted for their careful forging and fine quality of iron. Sixteenth century.

(502) Wood-grain surface. Signed, Miachin Osumino Kami. Seventeenth century.

1189—IRON SWORD GUARD

(503) A night scene with an owl perched on branch of tree, bamboos in foreground, and silver moon in the distance; on the reverse a running stream, with rocks and bamboos, ornamented with gold and silver incrustations. Signed, Nara Toshiharu, the third of Nara family and master of Toshinaga. Seventeenth century.

1190—IRON SWORD GUARD

(504) Landscape, with a cottage, bridge, man gazing at the moon, and mountains on the obverse; flying ducks, bamboo, tiger and moon on the reverse; in gold and silver inlay. Signed, Ziakushi. Seventeenth century.

1191—IRON SWORD GUARD

(505) On the obverse, landscape: a farmer with scythe in one hand and cord in the other, admiring moon coming out of cloud; on the reverse, rocks and trees by river; slightly ornamented with gold and silver incrustations. Signed, Towou (the artistic name of Yasuchika). Eighteenth century.

1192—TWO IRON SWORD GUARDS

(506) Openwork, a tiger and bamboo, inlaid with gold. Signed, Yasuchika. Eighteenth century.

(507) Dragons arising from the sea; the dragons in high relief and sea-waves in low relief. Signed, Goshiu Hikone Jiu Soheishi Niudo Soden Seisu. Seventeenth century.

1193—TWO IRON SWORD GUARDS

(508) Pierced design of maple leaves and writing-brush, in gold and copper. Signed, Aidsu Jiu Shoami. Seventeenth century.

(509) Dragon in intaglio engraving. Signed, Seiriuken Yeiju. Eighteenth century.

1194—IRON SWORD GUARD

(510) On the obverse, two men standing on rocky cliff in foreground, admiring waterfall in distance; on the reverse a rock and pine tree by seashore, wrought in relief and inlaid with gold, silver, shakudo, and copper. Signed, Hirochika. Hirochika was a pupil of Hirotoshi of Mito, and one of the best sword-guard makers of the Mito school. Eighteenth century.

1195—IRON SWORD GUARD

(511) A dragon in a circle, in open work, and applied gold and silver. Inscribed "Nagato Hagi Jiu Nakai Zensuke Tomotsune Tsukuru." (Made by Tomotsune Zensuke of Nakai family, living at Hagi, in Province of Nagato.) Seventeenth century.

1196—IRON SWORD GUARD

(512) In openwork design with Kiri crest in applied gold and silver. Signed by Yoshitsugu of Kumagai family of Higo province. Seventeenth century.

1197—IRON SWORD GUARD

(513) Flight of sea-birds over sea, the birds in relief, and slightly ornamented with gold, and waves carved in low relief. Inscribed, "Bunsei Ninen Tsu Jiunpo." (Made by Jiunpo of Tsu family, in the 2d year of Bunsei.)

1198—IRON SWORD GUARD

(514) On the obverse, landscape in rain storm: two men, a dog, and pine trees in foreground, and on the reverse a man and raft on mountain stream. Signed by Kasutsugu Korewo Seisu. Nineteenth century.

1199—IRON SWORD GUARD

(515) On the obverse, a landscape: rooster on roof of a cottage, a hen and chicken by stream near cottage in foreground, and pine tree and cloud in the distance; and on the reverse, running stream, shore scene and pine tree in foreground, and clouds in distance; the whole design partly ornamented with gold inlay. Signed, Oidsumi Mitsuchika. Nineteenth century.

1200—IRON SWORD GUARD

(516) The sun rising out of the sea, partly ornamented in applied gold. Signed, Yotetsu womotte Korewo tsukuru. Made by Kiyotsugu with foreign iron. Seventeenth century.

1201—TWO IRON SWORD GUARDS

(517) A carp, in high relief, on obverse water plants in gold and silver inlay. Signed and made by Koriusai. Nineteenth century.

(518) A mass of peony flowers, carved in low relief, and slightly touched with applied gold. Inscribed, Inshiu Jiu Masamitsu. (Made by Masamitsu, dwelling in Province of Inaba.) Eighteenth century.

1202—IRON SWORD GUARD

(519) Openwork design of a landscape, a man standing upon rocky shore, looking at a flying crane, trees, clouds and the sun in the distance; on the obverse, a tree and clouds. Inscribed, "Ikashiki Riuwo." (Made by Toriusai Kiyotoshi of Tokio.) Nineteenth century.

1203—IRON SWORD GUARD

(520) Chinese armor, in openwork and chased. Signed, Sagawa Masayoshi. Made by Masayoshi of Sagawa family. Seventeenth century.

1204—IRON SWORD GUARD

(521) New moon coming out of cloud and cherry blossoms scattered on snowclad ground. This design is commonly called "Settsu Gettsu Ka"—snow, moon, and flowers. Inscribed, "Bushiu Jiu Masanori." (Made by Masanori of Tokio.) Seventeenth century.

1205—TWO IRON SWORD GUARDS

(522) Sea-birds and foaming waves, engraved and slightly ornamented with gold inlay. Signed by Konri of Iwamoto family. Nineteenth century.

(523) Plum trees in blossom, in pierced design, the petals and edge in applied gold. Inscribed, "Choshiu Hagi Jiu Shigetsune tsukuru." (Made by Shigetsune of Hagi, in Province of Nagato.) Eighteenth century.

1206—TWO IRON SWORD GUARDS

(524) Plum tree in blossom, the tree engraved and blossoms inlaid in gold and silver. Signed by Ikkin of Funada family of Tokio. Nineteenth century.

(525) Chrysanthemum in openwork design, with a damascened border of Greek frets in gold. Inscribed, "Yoshiu Jiu Shoami Iyesada." (Made by Iyesada of Shoami family, in Province of Iyo.) Seventeenth century.

1207—TWO SWORD GUARDS

(526) Shakudo. Flying storks, in fine openwork and carved. Signed by Jukakuken Masanaga. Nineteenth century.

(527) Shakudo. Plum tree in blossom and pine tree in moonlight, inlaid with silver and gold. Signed by Ittoshi Riuwo. Nineteenth century.

1208—TWO SWORD GUARDS

(528) Shakudo. An old pine tree finely carved in openwork. Signed by Takeakira of Fujiwara Clan. Nineteenth century.

(529) Shakudo. Surface carved in design of turbulent water, and inlaid with gold points. Signed by Yeizui. Eighteenth century.

1209—TWO SWORD GUARDS

(530) Shibuichi. A ferryboat with passengers in foreground and mountains in distance. Chased and ornamented with gold, silver and copper inlay. Signed by Hosono Sozayemon. Eighteenth century.

(531) Shakudo. Court hats and Aoi leaf scrolls in a circle, in finely wrought pierced design and damascened with gold, and gilded edge. Inscribed, "Bushiu Jiu Masatsune." (Made by Masatsune of Musashi.) Eighteenth century.

1210—TWO SWORD GUARDS

(532) Shakudo. Nabeshima crests and fans inlaid in gold and silver, gold band round the edge. Said to be the work of Umetada of Nishijin. Sixteenth century.

(533) Shakudo. Finely engraved ornamentation of fabulous lions playing among peony flowers. Signed, Somin (Yokoya), founder of Yokoya school of engraving. Seventeenth century.

1211—TWO IRON SWORD GUARDS

(534) Grasses in openwork. Signed, Kofu Jiu Tokinao, or Tokinao, resident of Yeddo. Eighteenth century.

(535) Chrysanthemum leaves in finely wrought openwork. Eighteenth century.

1212—TWO IRON SWORD GUARDS

(536) A leaf and a chrysanthemum flower, pierced and carved. Eighteenth century.

(537) Plum blossoms by gate in openwork. Eighteenth century.

1213—TWO IRON SWORD GUARDS

(538) Tile ornament and crest in openwork, bound with copper and with gold edge. Signed, Yoshiu no Jiu Shoami Iyeshige, resident of Iyo. Eighteenth century.

(539) Wild geese in rainstorm, and bamboo in finely wrought openwork.

1214—TWO IRON SWORD GUARDS

(540) Flying cranes in pierced work and sun rays etched, bound with copper of rope design. Eighteenth century.

(541) Openwork design, with etched spirals. Eighteenth century.

1215—TWO IRON SWORD GUARDS

(542) Fine openwork design, border of damascened scrolls in gold. Signed, Shoami Shigehiro. Seventeenth century.

(543) Crests carved in relief. Signed, Choyo Hagino Jiu Masatoshi (Masatoshi, resident of Hagi, Nagato). Nineteenth century.

1216—TWO IRON SWORD GUARDS

(544) Plum and water-lily, in pierced and chased work. Signed, Choshū Hagi no Jiu Kawaji tsukuru. Made by Kawaii, resident of Hagi, Choshū. Eighteenth century.

(545) Insects and grasses in fine pierced work. Eighteenth century.

1217—TWO IRON SWORD GUARDS

(546) Branch of plum blossom, finely wrought in openwork. Eighteenth century.

(547) Elaborate openwork design of pine, bamboo and plum. Signed, Bushu no Jiu Kiyowara no Kadsuyuki (Kiyowara Kadsuyuki, resident of the Province of Musashi). Nineteenth century.

1218—IRON SWORD GUARD

(548) Prince Sosano killing a wild dragon (early Japanese history), carved and in openwork design. Signed, Nagato no Kuni Hagi no Jiu Inouye Shozayemon, and on the reverse Kokwa ni Kinoto-mi Hachigatsu Ichi-jitsu Shosai tsukuru (made by Shosai, 1st day of August, the second year of Kokwa, 1845).

1219—IRON SWORD GUARD

(549) Basket of flowers, finely carved in low relief, and on the reverse flowering plant by stream. Inscribed, " Somoku no Hana Oyoso Jugoshu Kashiwa uji no tameni, Suifu no Jiu Tamagawa Yoshi-hisa " (fifteen different flowers of trees and grasses, for Mr. Kashiwa, by Tamagawa Yoshi-hisa, resident of Mito). Nineteenth century.

1220—IRON SWORD GUARD

(550) Landscape by moonlight, chased in low relief and inlaid with gold and silver. Signed, Yamashiro no Kuni Fushimi no Jiu Kaneiye (Kaneiya, resident of Fushimi, Province of Yumashiro). Fifteenth century.

1221—SHIBUICHI SWORD GUARD

(551) Cranes and clouds wrought in relief, in gold, silver, copper, and iron. By Senhosai. Signed. Clouds carved by Mitsuoki. Signed. Eighteenth century.

1222—SHIBUICHI SWORD GUARD

(552) Openwork design of fabulous animals. Signed, Yasumasa. Eighteenth century.

1223—RED COPPER SWORD GUARD

(553) Finely wrought design of chrysanthemum flowers. Signed, Tosui. Eighteenth century.

1224—IRON SWORD GUARD

(554) Battle scene in front of a castle, in pierced work, and inlaid with gold and silver. Signed, Goshu Hikone no Jiu, Soheishi Niudo Soten Seisu. Made by Soten, resident of Hikone, in the Province of Omi. Eighteenth century.

1225—IRON SWORD GUARD

(555) Dragons in openwork and carved. Signed, Hitotsuyanagi Tomoyoshi tsukuru. Nineteenth century.

1226—GOLD-PLATED SWORD GUARD

(556) Engraved peony flowers and lion. Signed, Shozui. Eighteenth century.

1227—BRONZE SWORD GUARD

(557) Design of an ancient coin, carved scrolls and dragon-head ornaments. Signed, Denriusai. Eighteenth century.

1228—TWO BRONZE SWORD GUARDS

(558) Cloisonné enamel surface. Eighteenth century.

(559) Design of horse in openwork and carved. Signed, Gessendo, January, 3d year of Kwansei (1791).

1229—SHIBUICHI SWORD GUARD

(560) A water imp, holding branch of coral, arising from foaming waves, carved in high relief and inlaid with dots of gold and copper. Signed, Kikokusai (*nom de plume*) Nakawaga Yasunori. Nineteenth century.

1230—BRONZE SWORD GUARD

(561) Shakudo finish. Crane standing on beach, wrought in relief in silver, gold and shakudo. Signed, Tsuki Mitsuoki. Eighteenth century.

1231—BRONZE SWORD GUARD

(562) Shakudo finish. A heron looking for fish in a stream, wrought in relief in silver and gold. Signed, Ganshoshi Nagatsume. Eighteenth century.

1232—SHIBUICHI SWORD GUARD

(563) A mass of chrysanthemum flowers, carved and chased in relief. Signed, Ichiriu-Ken (name of atelier) Yeimin. Nineteenth century.

1233—BRONZE SWORD GUARD

(564) Kiyomasa (a general of Taiko) fighting in Corea. On the reverse a cataract under a tree, carved and inlaid with gold and silver. Signed, Kiriu Bisei tsukuru. Nineteenth century.

1234—SHAKUDO SWORD GUARD

(565) A hillside stream with a pheasant, on finely hammered surface. Signed, Ishiguro Masaakira. Nineteenth century.

1235—AKAGANE SWORD GUARD

(566) An archaic pattern of dragon and waves, carved in relief and edged with gold. Signed, Yasuchika. Eighteenth century.

1236—YELLOW BRONZE SWORD GUARD

(567) Dragon and cloud forms in bold carving. Signed, Yagami no Jiu, Mitsushiro, a resident of Yagami. Eighteenth century.

1237—SHIBUICHI SWORD GUARD

(568) Sprays of foaming water, finely chased and inlaid with numerous gold and silver dots. Signed, Gagaku (*nom de plume*) Masayuki. Nineteenth century.

1238—TWO SHIBUICHI SWORD GUARDS

(569) Plum and bamboo in moonlight, engraved, and inlaid with gold and silver. Signed, Ikkin. Nineteenth century.

(570) Engraved ornamentation of lion and lioness training their cub. Signed, Soyo (grandfather of Somin). Seventeenth century.

1239—SHAKUDO SWORD GUARD

(571) Peony on rock in relief and chasing. Signed, So Toshinyoshi, the elder. Eighteenth century.

1240—SHAKUDO SWORD GUARD

(572) Dragon-flies, wrought in various metals in relief on fine nanako ground. Signed, Yanagawa Naomasa, a pupil of Somin. Eighteenth century.

1241—TWO SWORD GUARDS

(573) Shakudo. Peony in wind and rain, engraved and inlaid with gold. Signed, Furukawa Motoakira, a pupil of Somin. Eighteenth century.

(574) Yellow bronze. Silver crescent, on finely grained ground. Signed, Tomotsune. Nineteenth century.

1242—AKAGANE SWORD GUARD

(575) Sea-birds and turbulent water, wrought in relief in various metals. Signed, Tomonaga. Eighteenth century.

1243—SHAKUDO SWORD GUARD

(576) Rising sun and flying birds over a pine grove, in pierced and relief workmanship. Signed, Masayoshi Tsukuru on one side, and on the other Gionen Hichijugo, or Masayoshi, at the age of seventy-five. Nineteenth century.

1244—SHAKUDO SWORD GUARD

(577) Morning in a fishing village, a flying bird in misty sky over pine trees, and stretched nets; on the obverse a bird flying over a beach near pine grove, and the rising sun emerging from the clouds, carved and inlaid with gold and silver. Made by Gotō Ichijō. Signed, Ginshotei Tomei. Nineteenth century.

1245—SHAKUDO SWORD GUARD

(578) Autumn moonlight, with a wild goose descending to a stream, in which the moon is reflected; on the obverse wild geese flying and grasses, engraved and inlaid with gold and silver. Signed Daijimbo Issin Tao, or, "Carved by Daijimbo Issin." Nineteenth century.

1246—SHAKUDO SWORD GUARD

(579) Sea-shore, with an eagle perched on rock in the midst of breakers, and sea-birds in flight, carved in relief, and ornamented with gold, silver and other metal, upon a finely grained nanako ground. Signed, Ishiguro Masatsune. Eighteenth century.

1247—SHAKUDO SWORD GUARD

(580) Flying geese and moon, in relief, in various metals; on obverse, moon reflected in stream carved and inlaid with gold. Inscribed, "Toto Kandagawa no hotori ni oite, Sei-ansha Akichika, and on obverse Kayei Kiyu Chiu-to Okoshi Kazutakar no motome ni ozu." (Made by Akichika, near the bank of Kanda river, Tokio, for Mr. Okoshi Kazutaka, in mid-winter, second year of Kayei, 1849.)

1248—SHAKUDO SWORD GUARD

(581) A crest in openwork and damascened gold. Inscribed, "Goto Tsujo Teishi, Ushiu Akita ni tsukau Shigesada" (Shigesada was employed by the Lord of Akita (a pupil of Gotō Tsujō). Seventeenth century.

1249—SHAKUDO SWORD GUARD

(582) The surface covered with a mass of chrysanthemum flowers, carved in relief, and ornamented with applied gold. Edge of gilded rope pattern. Signed, Teijosaku and Mitsuyoshi. Seventeenth century.

1250—SHAKUDO SWORD GUARD

(583) Moonlight on sea-shore, on the obverse the moon in an opening of heavy clouds, shining over a pine grove, beyond which the masts of anchored vessels are seen, carved in relief and inlaid with gold and silver. Signed, Ginshotei Tomei (Gotō Ichijō). Nineteenth century.

1251—TWO SHAKUDO SWORD GUARDS

(584) A crest in finely wrought openwork design and pierced Kiri gold inlay. Eighteenth century.

(585) Spring, represented by blossoming cherry trees in a temple ground, finely wrought in high relief with various metals, gold and silver predominating, edged with gold. Eighteenth century.

1252—IRON SWORD GUARD

(586) Storm dragon, clutching the sacred pearl, rising from the sea, carved in relief and inlaid with gold. Signed, Inaba, at Heian (Kioto). Eighteenth century.

1253—IRON SWORD GUARD

(587) A landscape by night, rustic cottage and owls in the foreground, worked in relief. Inscribed, "Yamashiro no Kuni Fushimi no Jiu Kaneiye" (made by Kaneiye, at Fushimi, Yamashiro). Sixteenth century.

1254—IRON SWORD GUARDS

(588) Plum blossoms finely wrought in relief in silver around the edge. Eighteenth century.

(589) Tiger and bamboo, in openwork and inlaid with gold. Signed, Kenzui, after a design of Yasuchika. Eighteenth century.

1255—SILVER SWORD GUARD

(590) Phœnix and Kiri crest in fine cloisonné enamels. Nineteenth century.

1256—SHAKUDO SWORD GUARD

(591) Decoration of itomé, or thread marks, beautifully executed on both sides. Early part 19th century.

1257—RED BRONZE SWORD GUARD

(592) Shishi (Dog Foo) and fleur-de-lis in openwork panels. Floral vines, in gold, around the edge. Eighteenth century.

1258—IRON SWORD GUARD

(593) Crescent and lightning, in pierced design. Inscribed, "Minamoto Maysayuki Kore wo iru" (made by Masayuki, of Province of Musashi). Eighteenth century.

SWORDS

1259—DAGGER (TANTO)

(433) Length of blade, 10 inches. Made by Masatsugu. Fifteenth century. Hilt and scabbard of teakwood, decorated with chrysanthemums and Kiri leaves, in gold and colored lacquer, and hilt ornaments of silver chrysanthemum flowers. Hilt head, joint, cord ring, and scabbard tip ornamented with design of chrysanthemum flowers. Kodsuka and kogai of same metal and design.

1260—DAGGER (TANTO)

(434) Length of blade, 10½ inches. Made by Kaneshige. Fifteenth century. Hilt covered with shark-skin and fine whalebone, with ornaments of god of longevity on long-tailed turtle, in gold and shakudo. Hilt head, depicting Daruma crossing sea, wrought in relief; polished black lacquer scabbard, with figure of Sahe imp in relief. Kodsuka of same metal and design. By Kiyotsugu.

1261—DAGGER (TANTO)

(435) Length of blade, 9¼ inches. Made by Riokai. Fourteenth century. Hilt covered with shark-skin and fine whalebone, the Menugi of butterflies made of gold and shakudo; scabbard of polished wood, decorated with chrysanthemums and other autumn flowers, painted in gold lacquer and ornamented with mother-of-pearl and metal butterflies inlaid. Hilt head and joint of silver, with butterflies of gold, shakudo, and shibuichi inlaid in relief. Kodsuka of same metal and design. By Akichika.

1262—DAGGER (TANTO)

(436) Length of blade, 9 inches. Made by Yoshinawo of Chikuzen. Sixteenth century. Hilt covered with whalebone, and gold Menugi of coiled dragons. Scabbard of polished black lacquer, with storm clouds in gold lacquer, and ornamented with a silver dragon, wrought in high relief Hilt head, joint, and scabbard tip of silver, with dragon and clouds in relief. By Hitotsuyanagi, Tomoyoshi.

1263—DAGGER (TANTO)

(437) Length of blade, 10½ inches. Sixteenth century. Hilt of brown lacquer, with landscape in gold, and metal figures. Scabbard of brown lacquer, with a flag and tent bearing the Minamoto crests in gold lacquer. Hilt head, joint, and kodsuka of shakudo, ornamented with gold, representing a battle scene. Scabbard tip of gold, made in shape of general's baton.

1264—DAGGER (TANTO)

(438) Length of blade, 9½ inches. Seventeenth century. Hilt of fine carved black wood, ornamented with butterflies made of gold and silver. Scabbard of black lacquer, decorated with wave designs, and inlaid with gold-leaf mosaics. Hilt head, joint, scabbard tip, kodsuka and kogai of silver, with the Chidori birds and waves wrought in low relief.

1265—DAGGER (TANTO)

(439) Length of blade, 10½ inches. Sixteenth century. Hilt of polished natural wood, with bouquets of flowers in gold. Scabbard of polished natural wood, ornamented with autumn flowers in gold lacquer and birds of gold inlaid. Hilt head, joint, guard, scabbard tip, kodsuka, and kogai are of gold, ornamented with exquisitely wrought designs of cherry trees in bloom. Made by Yoshitsugu.

1266—DAGGER (TANTO)

(440) Length of blade, 10½ inches. Made by Yamashiro No Kami Kuniyasu of Awataguchi. Thirteenth century. The blade is ornamented with a coiled dragon round a sword on one side and with two religious figures on the other. Hilt of shark-skin wound with fine whalebone thread of dark brown color. Scabbard of polished black lacquer, with gold lacquer painting of actor's masks and fans. The head of kashira and hilt ornaments are in design of Tengu mask. The joint of hilt, or fuchi, is in form of Oni, or a demon, in shakudo. The tip of scabbard, or kojiri, and the sagewotoshi, or the cord ring, is made in shape of Tengu masks wrought in silver. The mounts throughout are examples of skilful workmanship and were by Noriyuki of Hamano family. Eighteenth century.

1267—DAGGER (TANTO)

(441) Length of blade, 9½ inches. Made by Toshiyuki at Kochi, in the second year of Ansei, 1850. Hilt of dull black leather, and the scabbard of black lacquer, with conventional clouds in brown. The head, or Kashira, is in form of a dragon, wrought in copper and finished in shakudo. The hilt joint ornaments, guard, the tip of scabbard, and cord ring are wrought in shibuichi and ornamented with chased designs of tiger, rock, peony flowers, butterflies, and dragon amid clouds. By Shunsui in 1870.

1268—DAGGER (TANTO)

(442) Length of blade, 11½ inches. Made by Sukemitsu. Fifteenth century. Hilt of wood, ornamented with metal lizard, bugs and flies, and the scabbard in imitation of worm-eaten wood, and ornamented with silver snake. The hilt joint, or fuchi, of shakudo, with a moon in silver, and cherry blossoms in gold relief. Cord ring, or sagewotoshi, a snail, wrought in silver. Kodsuka and kogai of shakudo, with cherry blossoms and maple leaves inlaid in gold and silver.

1269—DAGGER (TANTO)

(443) Length of blade, 10 inches. Fourteenth century. Hilt of shark-skin, wound with fine whalebone thread. Scabbard of black lacquer; mountings throughout of silver and shibuichi. The hilt head, or kashira, the hilt point, or fuchi, and cord ring, or sagewotoshi, ornamented with storks and plum trees in relief. The hilt ornament, of shakudo, made in form of flying birds. The scabbard tip, or kojiri, a pagoda rising out of pine trees surrounded by clouds, in silver. Knife handle of shibuichi, with doves in relief. By Seki Yoshinori in 1850.

1270—DAGGER (TANTO)

(444) Length of blade, 11 inches. Made by Nobukuni. Fourteenth century. Hilt and scabbard of black lacquer, ornamented with wistaria, painted in gold lacquer and in mother-of-pearl inlay. Hilt head and scabbard tip of shibuichi, with the Tokugawa crest in gold, and the hilt ornaments are of gold, in design of Tokugawa crest. Kodsuka, or knife handle, of shakudo, with three crests in gold, in relief. By one of the Gotōs.

1271—DAGGER (TANTO)

(445) Length of blade, 11 inches. Fourteenth century. Hilt and scabbard of silver, ornamented with fine chasing of chrysanthemums, flowers, vines and grasses. The hilt head, joint, and scabbard tip of silver, ornamented with design of chrysanthemums, orchids, and palm trees in relief. Menugi of gold, in design of phœnix. The kurikata of silver, with bamboo in shakudo. Kodsuka, or knife handle, of silver, with chrysanthemums on stream, in relief. Mounts made by Moritoshi and Kiyotsugu.

1272—DAGGER (TANTO)

(446) Length of blade, 12½ inches. Made by Kanesada. Eighteenth century. The hilt is of shark-skin wound with black cord and ornamented with flowers in shakudo and gold. The scabbard of black lacquer, representing wood grains, and the mounts throughout are wrought in shibuichi. The hilt head, joint, scab-

bard tip, and cord ring all ornamented with design of chrysanthemums in gold and shakudo inlay. Kodsuka and kogai of shibuichi, decorated with inlaid design of chrysanthemums in gold. Made by Morimura Takanori.

1273—DAGGER (TANTO)

(447) Length of blade, 9½ inches. Fifteenth century. Hilt covered with leather. Scabbard of black lacquer with incised crests. The mounts are of silver, and ornamented with the crest of Tokugawa, finely engraved.

1274—DAGGER (TANTO)

(448) Length of blade, 7¾ inches. Fifteenth century. Hilt and scabbard of Takaya San wood. The mounts are of silver, and ornamented with broken bamboo in low relief and engraving. The hilt ornament of "No" dancers in shakudo inlaid with gold. Kogai of silver, with waves in relief.

1275—DAGGER (TANTO)

(449) Length of blade, 9 inches. Made by Yoshimitsu, one of the greatest sword-makers. Thirteenth century. Hilt of shark-skin wound with silk braid, and ornamented with god of wind and god of thunder, in shakudo inlaid with gold. The scabbard of lacquer sprinkled with mother-of-pearl powder. Hilt head, joint, cord ring, kodsuka, kogai, and scabbard tip wrought in silver and ornamented with wave designs. Signed.

1276—DAGGER (TANTO)

(450) Length of blade, 6¾ inches. Made by Yoshiteru of Kochi. 1872. Hilt and scabbard of polished black lacquer, with young pine trees in low relief. The hilt head, joint, cord ring, kodsuka, kogai, and scabbard tip wrought in gold and ornamented with designs of chrysanthemums plum blossoms, orchids, and bamboo, engraved and in low relief. By Josui.

1277—DAGGER (TANTO)

(451) Length of blade, 10 inches. Made by Morimitsu of Osafune, Bizen. Dated October in the year 1404. Hilt and scabbard of lacquer representing wood grains. The hilt head, joint, cord ring, scabbard tip, and kodsuka are of silver, and ornamented with engraved autumn flowers. Made by Masaharu. Signed.

1278—DAGGER (TANTO)

(452) Length of blade, 6¾ inches. Sixteenth century. Hilt and scabbard of mother-of-pearl lacquer, incrusted with silver and gold cherry blossoms. Mounts of silver, wrought in a conventional design of rain. Hilt ornaments of silver, in form of butterflies.

1279—DAGGER (TANTO)

(453) Length of blade, 12 inches. Fifteenth century. Hilt covered with shark-skin and ornamented with shibuichi tigers for Menugi. Scabbard of brown lacquer, decorated with flying sparrows in gold. Hilt head, joint, scabbard tip, cord ring, and kodsuka of silver, representing bamboo and bamboo leaves. Made by Shuyosai Nobuto.

1280—DAGGER (TANTO)

(454) Length of blade, 7 inches. Seventeenth century. Hilt and scabbard covered with solid silver, wrought in wave design, and ornamented with carp, water-lilies, and cherry flowers of gold and shakudo, inlaid and in relief. Made by Iwamoto Kwansei.

1281—DAGGER (KWAI-KEN, OR POCKET DAGGER)

(455) Length of blade, 6 inches. Eighteenth century. Hilt and scabbard of shibuichi and silver and ornamented with peony, chrysanthemums, plums, orchids, butterflies, and other designs, in various metals, in relief and flat inlay. Made by Zitokusai Ichiya.

1282—DAGGER (TANTO)

(455) Length of blade, 9 inches. Fourteenth century. Hilt and scabbard of black lacquer, decorated with passion-flowers in shell powder. Hilt head, joint, and cord ring of horn, lacquered black.

1283—DAGGER (TANTO)

(457) Length of blade, 14½ inches. Fifteenth century. Hilt and scabbard covered with embossed leather. The hilt head, joint, scabbard tip, cord ring, kodsuka, and kogai are of iron, and the hilt ornamented with crests in gold.

1284—DAGGER (TANTO)

(458) Length of blade, 8 inches. Made by Kuni-Kane. Seventeenth century. Hilt of polished natural wood, and is ornamented with a shakudo frog and snake, wrought in copper. Scabbard of brown lacquer, in imitation of pine-tree bark. Hilt head, joint, cord ring and scabbard tip are of silver and chased. The kodsuka of shakudo is ornamented with a gold snake, shakudo frog, and silver snail, inlaid and in relief. Made by Yoshioka Hideyuki. Signed.

1285—DAGGER (TANTO)

(459) Length of blade, 12 inches. Seventeenth century. Hilt and scabbard of natural wood, corrugated and covered with brown lacquer. Hilt head, joint, cord ring, and scabbard tip of black lacquered horn. Hilt ornament of silver in design of a dog foo and peony flowers, and the kodsuka and kogai of silver, ornamented with cherry blossoms floating on stream, wrought in relief.

1286—DAGGER (TANTO)

(460) Length of blade, 11 inches. Made by Muramasa Third and signed Seishiu Kuwana no Jiu Muramasa Saku (made by Muramasa, living in Kuwana of Ise province). Fourteenth century. Hilt covered with fine whalebone thread and the scabbard of polished black lacquer. The hilt head, scabbard tip, and hilt ornament are wrought in copper and ornamented with gold crests. Kodsuka of iron. Signed.

1287—EXCEEDINGLY RARE DAGGER (TANTO)

(461) Length of blade, 10 inches. Made by one of the most famous sword-makers, Muramasa The First, and signed. Date, about 1365. Hilt covered with white silk braid and the scabbard

of polished black lacquer. The hilt head, joint, scabbard tip, kodsuka, and kogai and other mounts exquisitely wrought in solid gold, with a relief design of branches of plum blossoms. By Tokuoki.

1288—DAGGER (TANTO)

(462) Length of blade, 17 inches. Made by Ishido Korekadsu and signed. Eighteenth century. The blade is ornamented with bold carving of Fudo (god of war) standing under a waterfall. Hilt and scabbard of polished black lacquer, with crests in gold lacquer. Hilt head, joint, and scabbard tip of black horn.

1289—DAGGER

(498) Cased in scabbard made of natural bamboo root, carved and polished. Handle is of cloisonné enamel, ornamented with crescent in mother-of-pearl and sun of gold. Length, 16 inches. Eighteenth century.

1290—SHORT SWORD

(498A) Length of blade, 15¾ inches. Scabbard and hilt of fine brown lacquer. Metal work ornament inlaid with enamel. Eighteenth century.

1291—SHORT SWORD

(497) Blade of bronze and gilded with engraved inscriptions, signifying "universal peace." Brown lacquer scabbard. By Zeshiu. 1808-1890. Kodsuka, with a view of Fujiyama. By Kwansai. Nineteenth century.

1292—SHORT SWORD (COMPANION OR WAGIZASHI)

(463) Length of blade, 12 inches. Made by Yoshiakira, signed. 17th century. Hilt covered with shark-skin, and ornamented with design of dragons in storm in gold and silver, and the scabbard of black lacquer. The hilt head, joint, sword guard, and kodsuka are of copper, wrought in design of foaming waves. Made by Teruhide of Omori family. Scabbard tip of solid gold, with chased design of Chinese God of War. Hilt ornament.

1293—SHORT SWORD (COMPANION OR WAGIZASHI)

(464) Length of blade, 12½ inches. Made by Shitasaka of Yechizen. Seventeenth century. Hilt covered with shark-skin and silk thread, and ornamented with shakudo quails and chrysanthemums. The scabbard of brown lacquer made in imitation of wood grains, and decorated with ferns painted in gold lacquer. The hilt head and joint are of shakudo, with peony flowers in gold and silver, wrought in high relief by Tsunenawo. Sword guard and kodsuka of shakudo, ornamented with gold and silver chrysanthemums and other autumn flowers by Naosada.

1294—SHORT SWORD (COMPANION OR WAGIZASHI)

(465) Length of blade, 15 inches. Made by Kanenobu. Eighteenth century. Hilt of shark-skin, covered with silk braid with a solid gold ornament of dragons, and the scabbard of brown lacquer of ribbed design. The hilt heads and joints of gilt bronze, ornamented with engraved clouds, and the sword guard of shakudo, rimmed with gold, ornamented with chrysanthemums in relief. Kodsuka, kogai, cord ring, and scabbard tip are of solid silver, with fine chasing of chrysanthemums and grass scrolls.

1295—SHORT SWORD (COMPANION OR WAGIZASHI)

(466) Length of blade, 14 inches. Made by Kunishige. Fourteenth century. Hilt of shark-skin, covered with black whalebone thread, and ornaments of solid gold in design of "Kirin" in clouds, and the scabbard of black polished lacquer, with chrysanthemums and leaves in colored lacquers. The hilt head and joint are of solid gold, ornamented with moonlight landscape, pine trees, and flying birds, beautifully wrought in relief. Sword guard is of solid silver, with cherry tree in blossom, birds and cloud forms wrought in relief. By Yoshiyuki. Kodsuka of solid silver, with three Japanese coins in relief. Scabbard tip of shibuichi, with pine, plum, and bamboo in relief. By Mitsumasa.

1296—SHORT SWORD (COMPANION OR WAGIZASHI)

(467) Length of blade, 12½ inches. Made by Kanenaga. Fourteenth century. Hilt of shark-skin, covered with brown silk braid; and ornaments of bronze in designs of eels, and the scabbard

of black lacquer made in imitation of cherry bark and tipped with a crayfish wrought in solid silver. The hilt head and joint of shakudo, ornamented with octopus in copper relief. Sword guard is of shibuichi, in design of turbulent water, and was made by Teruhide. 1777. Shakudo kogai decorated with crabs in relief. Made by Mitsuyuki.

1297—SHORT SWORD (COMPANION OR WAGIZASHI)

(468) Length of blade, 12½ inches. Sixteenth century. Hilt covered with fine, black whalebone thread, and the scabbard of black wood. The hilt head, joint, ornament, and sword guard of copper, ornamented with Daruma, horse, and tea utensils. By Nagatsune. Kodsuka of copper, with landscape and flying sparrows. By Yoshikuni.

1298—SHORT SWORD (COMPANION OR WAGIZASHI)

(469) Length of blade, 15 inches. Fifteenth century. Hilt of shark-skin, covered with blue silk braid, and the scabbard of green lacquer, with ornamentation of running stream and water plants in gold, black lacquer with mother-of-pearl soufflé. The hilt head, joint, ornament, sword guard, kodsuka, and scabbard tip wrought in copper, with frogs, snail, shell fishes and other designs in relief. By Humano Kaneyuki.

1299—SHORT SWORD (COMPANION OR WAGIZASHI)

(470) Length of blade, 11 inches. Made by Kanetomo. Fourteenth century. Hilt of natural wood with ornament of fireflies in shakudo and scabbard of lacquer, in imitation of pine tree bark. Hilt head, joint, sword guard, and kodsuka of iron, with autumn grasses, in relief, and moon inlaid in silver. By Otsuki Mitsuoki.

1300—SHORT SWORD (COMPANION OR WAGIZASHI)

(471) Length of blade, 12¼ inches. Made by Nagamitsu. Fourteenth century. Hilt of shark-skin, covered with brown silk braid, and the scabbard of brown lacquer. Hilt head, joint, and scabbard tip of shibuichi, with monkey, bear, and other designs, in relief. Sword guard of shakudo, with moon and rabbit wrought in relief. Kodsuka of red copper, a stag, in relief. By Hiromasa.

1301—SHORT SWORD (COMPANION OR WAGIZASHI)

(472) Length of blade, 11½ inches. Made by Nobukuni. Sixteenth century. Hilt of shark-skin with ornament of copper in design of three sparrows in flight, covered with tea-color silk braid; and scabbard covered with brocade and lacquer. The hilt head, joint, scabbard tip, and cord ring of copper, ornamented with sparrows and strings of beads in various metals. Kodsuka of shakudo, with flying sparrows in gold. Sword guard of shakudo, with sparrows and strings of beads in copper and other metals.

1302—SHORT SWORD (COMPANION OR WAGIZASHI)

(473) Length of blade, 17½ inches. Fourteenth century. Hilt of shark-skin, covered with brown silk braid, and the scabbard of natural wood. Hilt head, joint, sword guard, and knife of shakudo, with signs of the zodiac in relief metal work. Hilt ornament of monkey and rat in solid gold. By Iwamoto Konkwan.

1303—SHORT SWORD (COMPANION OR WAGIZASHI)

(474) Length of blade, 12¼ inches. Made by Motoshige of Osafune, and dated Koan Gannen (1361). Hilt of shark-skin, covered with black silk braid and ornamented with two sages in copper; and the scabbard of black polished lacquer. Hilt head of horn, and hilt joint of shakudo, ornamented with running horses wrought in relief in various metals. By Nagatsune. Sword guard of Shakudo, with landscape, a cottage and figure in foreground, by Shozui of Humano school. Kodsuka of shibuichi, with chased designs of figure and clouds. Made by Gotō Yenō.

1304—LONG SWORD (KATANA)

(475) Length of blade, 27 inches. Made by Kunitsugu. Eighteenth century. Hilt of shark-skin, covered with black silk braid; and the scabbard of dark green lacquer, upper part with incised conventional cloud forms. Hilt head, joint, ornament, sword guard, kodsuka, and scabbard tip, are of copper, in design of turtles, lobster, snail and cherry blossoms.

1305—LONG SWORD (KATANA)

(476) Length of blade, 25 inches. Fifteenth century. Hilt of shark-skin, covered with black silk braid, and ornamented with a group of storks in shakudo and gold; and the scabbard of polished black lacquer with wood-grain finish and gold-leaf mosaics. Hilt head, joint, sword guard, and scabbard tip are wrought in silver, with birds and flowers in relief. By Masanori.

1306—LONG SWORD (TACHI)

(477) Length of blade, 27½ inches. Made by Yokoyama Sukekana of Osafune. Dated August, 1863. Hilt of shark-skin, covered with blue silk braid, and a stork wrought in silver; and the scabbard of polished black lacquer, with family crests painted in gold lacquer. The hilt head, joint, sword guard, scabbard bands, scabbard tip, and cord ring of solid silver, with chased designs of plum trees in blossom. By Yoshiakira of Higo, and dated 1867.

1307—LONG SWORD (TACHI)

(478) Length of blade, 26 inches. Fourteenth century. Hilt of gilt bronze, covered with damascened iron in imitation of braid; and the scabbard of iron, profusely damascened and inlaid with Tokugawa and other crests and floral scrolls in gold and silver. The hilt head, joints, sword guard, cord rings, scabbard bands, and tip and other mounts of similar metals and ornamentation.

1308—LONG SWORD (TACHI)

(479) Length of blade, 26½ inches. Made by Kiyomitsu of Osafune, and dated August, 1533. Hilt and scabbard of leather, covered with yellow braid. The sword guard of iron, ornamented with two smaller guards of gold and shakudo. Hilt ornament, shakudo helmets, and the hilt head, joint, cord rings, scabbard bands, and scabbard tip are of bronze, covered with yellow leather.

1309—LONG SWORD (KATANA)

(480) Length of blade, 27 inches. Fifteenth century. Hilt of shark-skin, covered with brown silk braid, and the scabbard of red-brown lacquer. The hilt head, joint, scabbard band, and scabbard tip wrought in iron and inlaid with gold. Sword guard of iron, with cherry flowers pierced.

1310—LONG SWORD (KATANA) AND COMPANION SWORD (WAGIZASHI)

(481) Length of blades, 27 inches and 20 inches. Made by Muneshige. Seventeenth century. Hilts of shark-skin, covered with black leather braid, and the scabbards of polished black lacquer, with scrolls painted in gold lacquer. The hilt heads, joints, and sword guards are wrought in iron. Hilt ornaments of silver; scabbard bands and scabbard tips of copper. Kodsuka attached to the companion sword is of iron, ornamented with frogs in shakudo and gold inlay.

1311—LONG SWORD (TACHI)

(482) Length of blade, 26 inches. Made by Kaneyoshi Zenjo of Seki in Mino. 1390. Hilt of black lacquered metal, covered with black silk braid, with ornament of shakudo in design of the golden sun and silver moon issuing from the clouds, and the scabbard of polished black lacquer. The hilt head, joint, sword guard, cord rings, scabbard band, and scabbard tip are of shakudo and gold. By Funada Ikkin.

1312—LONG SWORD (KATANA)

(483) Length of blade, 20½ inches. Made by Yasutsugu of Aoye. Twelfth century. Hilt of shark-skin, with white silk braid, and ornaments of solid gold coiled dragons, and the scabbard of lacquer, with conventional clouds, carved and tinted in gold and other lacquers. The hilt head, joint, cord ring, and scabbard tip are of solid silver, with golden Kiri flowers in relief floating on sea. Sword guard of solid silver, wrought in design of turbulent water with birds in relief gold.

1313—LONG SWORD (KATANA)

(496) Length of blade, 28¼ inches. Made by Masamune. 1290. The finest blade by the most famous sword-maker of Japan. The scabbard is of brown lacquer, with a surface of fine thread lines. The guard of shakudo is ornamented with dragon-flies, wrought in relief in gold; the fuchi, kashira, and kojiri are of shakudo and gold, with storks and kirin in gold and silver inlay. The kodsuka and kogai are of shakudo, ornamented with dragons in gold. Has extra case for blade. Fine black lacquer box, and is accompanied by a Japanese MS. giving the history of this famous sword and names of previous owners.

1314—LONG SWORD BLADE

(484) Length, 28 inches. Made by Sadamune of Sagami, the pupil and adopted son of Masamune, the greatest swordsmith of Japan. The blade is ornamented with beautifully engraved dragon on one side and a Sanskrit character and two hollowed straight lines on the other. Inscribed, Sagami no Kuni Jiu nin Sadamune (Sadamune, inhabitant of Province of Sagami), and dated August in the 2d year of Geno (1320).

1315—LONG SWORD BLADE

(485) Length, 27¾ inches. Made by Tametsugu of Yetchiu, pupil of Gono Yoshihiro, one of the three greatest swordsmiths of Japan. The blade is forged in a very remarkable manner, showing fine wood-grain wave pattern. His masterpieces, especially when unsigned, often were and are passed as the Masamune blades, which they so closely resemble. This blade was considered by its former owner a genuine Masamune blade. 1370.

1316—LONG SWORD BLADE

(486) Length, 31 inches. Attributed to Nagamitsu of Osafune of Bizen, one of the celebrated swordsmiths of that province. 1280.

1317—LONG SWORD BLADE

(487) Length, 25 inches. The blade is forged, showing fine wood-grain and wave pattern, and has "blood" channel on each side. Made by Yukiharu of Takata, the Province of Bungo. Signed, Takata Kawachino Kami Minamoto Yukiharu, and dated a lucky day in August, the 6th year of Yenpo (1678).

1318—LONG SWORD BLADE

(884) Length, 29½ inches. The blade is ornamented with fine cutting of dragons on two sides, and has an engraved crest of Tokugawa on the hilt. 1650. Inscribed, Nanban Tetsuwo motte Bushiu Yeddo nioite Yechizen Yasutsugu (made by Yasutsugu of Yechizen with foreign iron at Yeddo in the Province of Mushashi).

1319—LONG SWORD BLADE

(489) Length, 29½ inches. Made by Tadatsune of Osaka, who is noted for his skill in producing beautiful sword-edge marking. Inscribed, Awataguchi Omino Kami Tadatsune Asai Uchi (made by Tadatsune of Awataguchi, "ruler of Omi," of the family of Asai). 1700.

1320—LONG SWORD BLADE

(490) Length, 28½ inches. Made by Mutsu no Kami Tadayoshi of Hizen, one of the most famous swordsmiths of the great Tadayoshi family, and the third of that family. Inscribed, Hizen no Kuni no Jiu Mutsu no Kami Tadayoshi. 1662.

1321—DAGGER BLADE

(491) Length, 13 inches. Made by Muramasa of Ise, the Second, and son of the great Muramasa. 1400.

1322—DAGGER BLADE

(492) Length, 14 inches. Made by Hankei of Tokio, who was considered to be the best swordsmith of his time in Tokio, and his blades were and are much esteemed by sword collectors. 1700.

1323—DAGGER BLADE

(493) Length, 13 inches. The blade is inscribed with two stanzas engraved—"Charity overflowing even out of Akitsushima and benevolence greater than the green foliage of Mount Tsukuba." By Kunihiro of Kioto, one of the greatest swordsmiths of modern time, and noted for his skill in engraving on blades. "Rakuyo Jiu Fujiwara Kunihiro Tsukuru, Keicho jugo nen Chiukanohi" (made by Kunihiro of Horikawa, living at Kioto, on a midsummer day in the 15th year of Keicho, 1610).

1324—DAGGER BLADE

(494) Length, 10¼ inches. Made by Kanetsugu of Yamato, a famous swordsmith of his time and signed. 1330.

1325—DAGGER BLADE

(495) Length, 14 inches, ornamented with elaborate carved figures of Niwo, or two kings (Buddhistic), and two hollowed lines. Made by Tadayoshi of Hizen and signed, Hizen no Kuni, Tosa no Kami Tadayoshi. 1600.

1326—SWORD RACK FOR TWO SWORDS

(369) Covered with fine grade Nashiji lacquer and beautifully decorated with chrysanthemum scrolls in gold and snow-flakes painted in gold and silver lacquers. 1750.

Height, 11½ inches; length, 14½ inches.

1327—SWORD RACK FOR THREE SWORDS

(369A) Fine polished black lacquer. Crest of Tokugawa pencilled in gold.

1328—SWORD RACK FOR FIVE SWORDS

(369B) Owari porcelain of dense texture. Coated with cobalt blue and ornamented in relief with crest of Tokugawa in white reserve.

1329—SWORD RACK WITH CABINET COMBINED (KEYAKI WOOD)

(428) Place for three swords. Decorated with carved designs, and mounted with bronze handles. Five small drawers.

Height, 16 *inches; width,* 16 *inches; depth,* 8½ *inches.*

1330—SWORD CASE, BLACK LACQUER

(366) Decorated with elaborate mother-of-pearl inlay; the inside, black lacquer. 1700.

CHINESE CLOISONNÉ ENAMELS

1331—CLOISONNÉ SPOON

(1120) Design of a goose, gilded bowl and tip, handle covered with floral scrolls in various enamels. Ming Dynasty.

1332—CHINESE CHAMPLEVÉ INCENSE BOX

(1191) Gilded bronze square form. Archaic scrolls and Haou-teen faces in champlevé, inlaid with red, purple, and blue enamels on turquoise blue ground. Ch'ien-lung period.

Diameter, 2 inches; height, 1¾ *inches.*

1333—CHINESE CHAMPLEVÉ MINIATURE VASE

(1193) Silver bronze. Bottle shaped, with dragon and waves design on a dark blue enamel ground. Ming Dynasty.

Height, 3¼ *inches.*

1334—PEKING ENAMEL BOWL

(1190) Gilded bronze. Quadrangular shape on four feet. Archaic designs in blue enamels, tinted with gold on a turquoise blue ground. Sceptre head and gadroon borders. Ch'ien-Lung period.

Diameter, 3½ *inches.*

1335—CHINESE CHAMPLEVÉ INCENSE BOX

(1190) Gilded bronze. Quadrangle shape, on four feet. Archaic scrolls and Haou-teen faces in champlevé, inlaid with green, red, purple, and blue enamels on a turquoise blue ground. Ch'ien-lung period.

Height, 3½ *inches.*

1336—CHINESE CHAMPLEVÉ COVERED BOWL

(1189) Gilded bronze, decoration of "long life" in Chinese characters in eight different styles, in champlevé, the spaces between the characters being filled in with deep blue enamel. Ch'ien-Lung period.

Height, 3¼ inches; diameter, 4¼ inches.

1337—PEKING ENAMEL COVERED BOWL

(1196) Floral scrolls in green and red on a lapis blue ground, border of lotus pattern round foot. Ch'ien-Lung period.

Height, 3½ inches; diameter, 4½ inches.

1338—CHINESE CHAMPLEVÉ, ON GOLD BRONZE

(1192) Quadrilateral archaic scrolls and Haou-teén faces in champlevé, inlaid with red, purple, and blue enamels on turquoise blue ground. Ch'ien-Lung period.

Height, 4 inches.

1339—CHINESE CLOISONNÉ BOWL

(1188) Passion flowers amid floral scrolls in white, red, yellow, green, purple, and blue enamels on a turquoise blue ground. Ming Dynasty.

Height, 2¾ inches; diameter, 5 inches.

1340—CHINESE CLOISONNÉ PLATE

(1186) Decoration of passion flowers amid leafy scrolls in finely combined low tones of enamel on a turquoise blue ground. Underneath foot engraved character mark. Ta Ming Ching-t'ai nien chi.

Diameter, 8½ inches.

1341—LARGE CLOISONNÉ BOWL

(1119) On the outer surface rampant horses, amid fire emblems and cloud forms; wave design and a series of borders in red, green, brown, and other low tones of enamel. On the inner surface a center panel containing religious symbols and a wide border of passion flowers amid leafy scrolls, all in finely combined low-tone enamels. Early Ming Dynasty.

Diameter, 9½ inches; height, 4½ inches.

1342—CHINESE CLOISONNÉ VASE

(1184) Pear-shaped. Passion flowers amid leafy scrolls in dark red, white and blue enamels on a turquoise blue ground. Gilded mouth and foot. Ming Dynasty.

Height, 9¼ *inches.*

1343—CHINESE CLOISONNÉ PLATE

(1187) Floral scrolls, dragon, sacred pearl, cloud forms and fire emblems in white, red, yellow, green, purple, and blue enamels. Underneath foot, sacred flowers and leaf scrolls. Ch'ien-Lung period.

Diameter, 11 *inches.*

1344—PAIR OF CHINESE CLOISONNÉ VASES, ON BRONZE

(1185) Bronze oviform with flaring base and neck, gilt handles of scroll designs, floral scrolls and various borders in red, white, yellow and green enamels on a turquoise ground. Ch'ien-Lung period.

Height, 11 *inches.*

1345—CHINESE CLOISONNÉ VASE

(1194) Globular body, with spreading base and neck, lion head and ring handles. Passion flowers amid leafy scrolls in low tones of red, white and dark blue enamels on a turquoise blue ground, Ming Dynasty.

Height, 12½ *inches.*

1346—LARGE CHINESE CLOISONNÉ VASE

(1195) Beaker shape. Elaborate ornamentation of conventionalized dragon scrolls, Haou-teén heads, various symbols and palmettes, in white, red, yellow, green, purple, and blue enamels. Relief of three rams' heads and scroll designs wrought in bronze and gilt. Ming Dynasty.

Height, 20 *inches.*

1347—LARGE CHAMPLEVÉ JAR, WITH COVER

(1121) Tall oviform, with gilt lion head and ring handles. Elaborate ornamentation, of archaic and scroll designs, in dark blue, red, yellow, green and turquoise blue enamels; figure of lion surmounting cover. Ch'ien-Lung period.

Height, 20 *inches; diameter,* 13½ *inches.*

1348—WATER HOLDER

(1104) For writer's box. Bronze and cloisonné enamel. Eighteenth century.

1349—CLOISONNÉ SAKE CUP

(1114) Bronze, lined with silver; floral design in colored enamels. Eighteenth century.

Height, 2 inches.

1350—CLOISONNÉ ASH RECEIVER

(1113) Design of miniature bucket. Chrysanthemum crest in colored enamels on a blue ground. Eighteenth century.

Height, 2½ inches.

1351—SMALL OKIMONO

(1105) Design of turtle of longevity, wrought in bronze and partially inlaid with green enamel. Seventeenth century.

1352—CLOISONNÉ ENAMEL INCENSE BOX

(1107) Made in form of sacred ball; chrysanthemum flowers in colored enamels on a blue ground. Eighteenth century.

Height, 2 inches.

1353—CLOISONNÉ ENAMEL INCENSE BOX

(1108) Circular shape. Chrysanthemum crest and cloud forms in various colors on turquoise blue ground. Eighteenth century.

Diameter, 3¾ inches.

1354—BRONZE INCENSE BOX.

(1106) Made in shape of imperial crest. Outer surface coated with green and brown enamel, thickly applied. Eighteenth century.

3¾ x 4½ inches.

1355—CLOISONNÉ ENAMEL INCENSE BURNER

(1110) Circular shape on tripod, with shakudo cover. Floral scrolls in colored enamels on turquoise blue ground, openwork. Eighteenth century.

Height, 4 inches.

1356—BRONZE INCENSE BURNER

(1112) Cylindrical shape, surface in imitation of tree bark, with ornamentation of shell and scroll designs wrought in relief and partially filled in with yellow, white, blue and red enamel. Openwork bronze cover. Mark, Haku chin riu tsukuru. Nineteenth century.

Height, 4½ inches.

1357—CLOISONNÉ INCENSE BURNER

(1111) Cylindrical shape. Archaic and fish designs in red and white enamels on a mottled blue ground. Foot with similar ornamentation. Seventeenth century.

Height, 5 inches.

1358—BRONZE HANGING FLOWER VASE

(1117) Shape of fisherman's basket. Design of turbulent water partially enamelled. Seventeenth century.

Height, 5½ inches.

1359—BRASS SAKE KETTLE

(1103) Square shape, with tip handle. Lotus scrolls in cloisonné enamels in low tones. Eighteenth century.

Height, including the handle, 6 inches.

1360—CLOISONNÉ SAKE BOTTLE

(1115) Floral scrolls, numerous crests and butterflies in colored enamels of low tones. Eighteenth century.

Height, 6½ inches.

1361—CLOISONNÉ ENAMEL INCENSE BURNER

(1109) Oblong shape on four slender legs. Archaic design in red, yellow, black and dark blue enamels on a pale blue ground, fret border inlaid with silver wire. Kang-hsi period.

Height, 6½ inches.

1362—BRONZE AND ENAMEL VASE

(1116) Tall oviform. Archaic designs carved and filled in with yellow, brown, red and blue enamels. Nineteenth century.

Height, 9¼ *inches.*

1363—BRONZE KETTLE

(1102) Globular shape, with top handle. Bands of archaic designs and lid of cloisonné enamels of red, blue and white and gold clouding. Nineteenth century.

Height, including the handle, 9 *inches.*

1364—CLOISONNÉ VASE

(1118) Gourd shaped. Various medallion crests, symbols and leafy scrolls in red, yellow, white and green enamels on a turquoise blue ground. Eighteenth century.

Height, 10½ *inches.*

1365—HAND-WARMER

(1101) Repoussé brass, with cover and side ornaments of cloisonné enamel. Eighteenth century.

11 x 8½ *inches.*

ANTIQUE JAPANESE POTTERY

NOTE

The interesting information relating to Japanese Pottery, used in connection with the foregoing descriptive matter, has been copied from the "Catalogue of the Morse Collection of Japanese Pottery in the Museum of Fine Arts, Boston," and has been used by permission of the author, Professor E. S. Morse, who purchased many of the specimens for Mr. Waggaman, and has done much work in identifying the specimens in his collection.

SIXTH AFTERNOON'S SALE

TUESDAY, JANUARY 31ST, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

ANTIQUE JAPANESE POTTERY

PROVINCE OF AWAJI

But few records are obtainable concerning the pottery of this province. In the last twenty years an enormous amount of pottery with clear green and yellow glazes undecorated has been made for the foreign market. The province can preserve with pride the memory of Mimpei, one of the great potters of Japan.

MIMPEI.—In 1830 Shuhei, the Kyōtō potter, went to Igano village, and there became acquainted with a doctor named Mimpei, who, interested in the potter's art, studied with Shuhei, and travelled about Awaji in search of clays. In this experience Mimpei became a potter. His work shows taste and originality, though the Kyōtō influence is strongly marked. Examples of his work are extremely rare.

1366—BOWL

(1350) Awaji porcelain. Flambé glaze in brilliant green, purple and yellow on white. Made by Kaju Mimpei at Igano, province of Awaji. Mark, small square characters in blue. 1830.

Height, 2½ inches; width, 5¾ inches.

1367—TEA BOWL

(1351) Awaji faïence of creamy-white texture. Over the glaze are flowers and plants delicately painted in green, black, gold, red, pink and purple. Made by Kaju Mimpei at Igano, island and province of Awaji. Mark, Mimpei, impressed. 1830.

Height, 3 inches; width, 4 inches.

1368—TEA POT

(1352) Awaji faïence of fine yellowish-gray clay. Creamy-white, crackled glaze, with decoration of flowers painted in gold and coral red over the glaze. Made at Igano, island of Awaji. Mark, Mimpei, painted in red. 1830.

Height, 4 inches.

1369—TEA BOWL

(3007) Awaji faïence. Fine cream-white glaze, with an over decoration of prawn in bright red with touches of gold. Mimpei, impressed.

Diameter, 4½ inches.

PROVINCE OF BIZEN

This province produces in its hard, reddish-brown pottery one of the most characteristic types in Japan. Once recognized, it can rarely be confounded with the pottery of other provinces. There are many varieties, yet a certain gradation can be seen from the earlier forms, resembling in color an over-burned brick, to the slaty-blue, and through various shades of red to specimens resembling bronze. The evolution of these varieties from a primitive form can be easily traced. The old Bizen, going back six hundred years or more, is rough and unsightly, being rudely potted and imperfectly stoved. From this rude type, with better wheels and ovens, the work gradually improved.

IMBE.—The name Imbe, as applied to pottery, is derived from the name of the village in which it is made. Pieces recognized under this name are made of a hard, dark gray clay, with a dark brick-red or brownish-red exterior, usually with fawn-colored spots of overglaze, and in rarer cases completely covered with this overglaze; in other instances it may resemble dark bronze, or even appear quite black with glistening and roughened surface. Such are a few of the varying features of this unique pottery. Nearly every piece bears a mark of some kind, usually impressed. These marks are often in the form of circles, squares and lozenges, within which are the characters for 1, 2, 3, 10, etc., and hence called maru ichi, maru ni, maru san, maru ju, etc. Pieces almost absolutely identical will often bear different marks. These represent the work of individual potters who baked in a communal oven. Ninagawa, in a visit to Bizen, got from an old antiquarian a list of these marks purporting to represent successive generations of potters. As I have had access to other lists of marks, equally authoritative, with successive generations indicated, and as there is not the slightest accordance between any of them, either as to name or date, they have all been rejected. A few of the marks are always associated with the best work. The earliest forms are rough and unsightly. The height of the art was evidently attained in the eighteenth century; at least specimens assigned to that period are much finer than subsequent work. Those of the

best period resemble bronze, or have a rich fawn-colored glaze with a surface like polished wood.

1370—TEA JAR

(1354) Bizen stoneware of sandy red clay. Covered with a mottled brown glaze. Made at Imbe, province of Bizen. Mark, line in circle, impressed. 1700.

Height, 3¾ inches.

1371—GLOBULAR SAKE BOTTLE

(1353) Bizen stoneware. Covered with a reddish-brown glaze. Made at Imbe, province of Bizen. 1750.

Height, 4½ inches.

1372—WATER JAR

(1363) Bizen stoneware of dense grayish clay. Covered with a mottled brown and splashed glaze, border of incised sceptre heads round shoulder. Made by Terami at Imbe, province of Bizen. Mark, Terami. 1800.

Height, 7 inches.

1373—SAKE BOTTLE

(1362) Bizen stoneware. Cone shape, covered with a thin brown glaze mottled with yellow. Incised thread marks. Made at Imbe, province of Bizen. 1750.

Height, 9 inches.

1374—SMALL OKIMONO, SACRED LION

(2283) Imbe stoneware. Hard blue clay, with red spots. Made at Imbe, province of Bizen. 1800. Teakwood stand.

1 x 2½ *inches.*

1375—MINIATURE OKIMONO, SACRED LION

(2277) Imbe stoneware. Hard red clay, slightly glazed. Made at Imbe, province of Bizen. 1750.

Height, 1¼ inches.

1376—NETSUKE, DARUMA

(2266) Imbe stoneware of fine, hard red clay. Decorated with gold. Made at Imbe, province of Bizen. 1750.

Height, 1½ inches.

1377—WATER JAR

(2278) For writing table, made in form of boat. Imbe stoneware of hard red clay, thinly glazed. Made at Imbe, province of Bizen. Mark, Terami, impressed. 1880.

Height, 1½ inches; length, 3¾ inches.

1378—INCENSE BOX (FUKUROKUJU)

(2265) Imbe stoneware of hard red clay, thinly glazed. Made at Imbe, province of Bizen. 1750.

Height, 2½ inches.

1379—OKIMONO

(2272) Monkey. Imbe stoneware of hard gray clay, with greenish-brown glaze. Made at Imbe, province of Bizen. 1750.

Height, 3¼ inches.

1380—OKIMONO

(2279) Hitomaro the poet. Imbe stoneware of hard, fine greenish-gray clay. Thinly glazed, and fine modelling. Made at Imbe, province of Bizen. 1750.

Height, 4¼ inches.

1381—OKIMONO

(2268) Bird on log. Imbe stoneware of fine reddish-gray clay, slightly glazed. Made at Imbe, province of Bizen. Cho, impressed. 1750.

Height, 5 inches.

1382—OKIMONO

(2270) Large gourd with a crab in high relief. Imbe stoneware of hard red clay, with pear-skin glaze of metallic lustre. Made at Imbe, province of Bizen. 1800.

Height, 5½ inches; diameter, 7¼ inches.

1383—OVIFORM SAKE BOTTLE

(1356) Imbe stoneware. Dark brown splash glaze with metallic spots, and numerous lines encircling incised in the paste. Made at Imbe, province of Bizen. 1700.

Height, 6 inches.

1384—WATER JAR

(1361) Imbe stoneware of fine grayish texture unglazed. Carved basket design covering outer surface. Made at Imbe, province of Bizen. 1700.

Height, 6½ inches.

1385—OKIMONO

(2273) Cat with rat sitting on fire brazier. Imbe stoneware of hard red clay, covered with a pear-skin glaze. Made at Imbe, province of Bizen. 1750.

Height, 6½ inches.

1386—OKIMONO

(2274) Yebisu with carp. Imbe stoneware. Hard red clay. Made at Imbe, province of Bizen. 1800.

Height, 7½ inches.

1387—OKIMONO

(2262) A heron standing on lotus leaf. Imbe stoneware. Greenish-gray clay, slightly glazed, fine modelling. Made at Imbe, province of Bizen. 1700.

Height, 7½ inches.

1388—SAKE BOTTLE

(1360) Gourd shape, with vine and leaves forming handle. Imbe stoneware of gray-blue texture, unglazed. Made at Imbe, province of Bizen. Mark obscure. 1750.

Height, 7¾ inches.

1389—EXTRAORDINARY VASE

(1364) Double bulb shape, with wide mouth and elephant-head handle. Imbe stoneware of hard reddish clay. Covered with a thin brown metallic glaze with a silver patina. Made at Imbe, in the province of Bizen. Mark (imp.), inside of circle. 1700. Carved teakwood stand.

Height, 8 inches.

1390—OKIMONO, A LION ON ROCK

(2269) Imbe stoneware. Hard red clay, slightly glazed. Imbe, province of Bizen. Mark, Kiki, impressed. 1800.

Height, 8 inches.

1391—OKIMONO

(2261) Pheasant standing on rock. Imbe stoneware of greenish-gray clay. Slightly glazed, in imitation of the patina of old pewter and skilfully modelled. Made at Imbe, province of Bizen. Cho, impressed. 1700.

Height, 8 *inches.*

1392—BULBOUS SAKE BOTTLE

(1357) Imbe stoneware. Partly covered with mottled brown glaze, and encircled with numerous engraved lines. Made at Imbe, province of Bizen. 1750.

Height, 8½ *inches.*

1393—OKIMONO

(2282) Shojo holding a sake bottle. Imbe stoneware of hard red clay. Thin glaze, decorated in colors and gilding over the glaze. Made at Imbe, province of Bizen. 1750. Carved teakwood stand.

Height, 8½ *inches.*

1394—HANGING VASE

(2276) Design of dragon with sword. Imbe stoneware. Hard red clay, slightly glazed. Made at Imbe, province of Bizen. 1800.

Height, 8½ *inches.*

1395—OVIFORM SAKE BOTTLE

(1355) Imbe stoneware. Hard red clay covered with mottled brown glaze and spots of inky blackness. Made at Imbe, province of Bizen. Mark, letter "I" in circle, impressed. 1650.

Height, 9 *inches.*

1396—QUADRILATERAL SAKE BOTTLE

(1359) Imbe stoneware. Unglazed; hard, fine grayish-blue texture, resembling old pewter. Made at Imbe, province of Bizen. 1700.

Height, 9 *inches.*

1397—GLOBULAR JAR

(1367) With four loop-shaped handles at shoulder for hanging. Imbe stoneware, covered with reddish-brown mottled glaze. Made at Imbe, province of Bizen. Mark, Ichi (imp.). 1780.

Height, 9 inches.

1398—OKIMONO

(2280) Pigeon on stump. Imbe stoneware. Hard fine gray clay, with white glaze. Made at Imbe, province of Bizen. 1750. A rare specimen of white Bizen.

Height, 9 inches.

1399—OKIMONO

(2275) Kanshin and the impudent peasant. Imbe stoneware. Hard red clay, with pear-skin glaze. Made at Imbe, province of Bizen, by Kimura Kiyochika. Mark, Dai Nippon Imbe To Kimura Kiyochika, impressed. 1850.

Height, 9¼ inches.

1400—OKIMONO

(2271) Two quails on large radish. Imbe stoneware. Hard red clay, with pear-skin glaze. Made at Imbe, province of Bizen. Mark, Teiko, impressed. 1800.

Height, 9½ inches.

1401—SAKE BOTTLE

(1366) Quadrilateral. Imbe stoneware. Gray glaze, with brown and white running glaze at shoulder. Mark, Mushi-age (imp.). Made at Imbe, province of Bizen. 1830.

Height, 9½ inches.

1402—INCENSE BURNER

(2263) Shape of rooster on log. Imbe stoneware. Greenish-gray clay, slightly glazed in imitation of old bronze. Made at Imbe, province of Bizen. 1700.

Height, 10½ inches.

1403—OKIMONO

(2281) Shojo holding a sake bottle. Imbe stoneware. Hard red clay, with thin glaze. Made at Imbe, province of Bizen. 1750.

Height, 11 *inches.*

1404—TALL HEXAGONAL VASE

(1365) Imbe stoneware. Brown streaked glaze showing brush marks. Made at Imbe, province of Bizen. Mark, Tomi-hisa (imp.). 1750.

Height, 12 *inches.*

1405—OKIMONO

(2267) Hitomaro the poet. Imbe stoneware. Fine red clay, slightly glazed. Made at Imbe, province of Bizen. Mark, Cho, impressed. 1750.

Height, 12½ *inches.*

1406—INCENSE BURNER

(2264) Form of boat with a fisherman sitting in the bow. Imbe stoneware. Greenish-gray clay, slightly glazed in metallic texture. Made at Imbe, province of Bizen. 1700.

Height, 5½ *inches; length,* 12½ *inches.*

PROVINCE OF BUZEN

Though little pottery is made in Buzen to-day, yet in past times its first important advance, like that of Satsuma, Higo and other provinces, dates from the advent of Korean potters in the latter years of the sixteenth century. Since that time potteries have been started in Kaharu and other places.

AGANO.—The pottery known as Agano takes its name from the town in which it originated. Kijō, a Korean potter brought from Korea with Hideyoshi's army, built an oven in Agano, and began making pottery with coarse clay and black glaze after Korean models. Later a reddish clay was used and a thick purplish-brown glaze with a surface which the Japanese in their descriptions likened to a melon. No signature is known. This early oven became long since extinct.

Within sixth years an oven was started in Agano, where large bowls of extraordinary lightness were made of a light yellow clay and transparent glaze. Other bowls were of a harder clay and white glaze. In some is seen an overglaze of robin's-egg-blue running from the rim or radiating inside from the

centre, sometimes alternating with a rich brown glaze. These pieces are unique in character and unmistakable.

The characters from Agano may be read Ueno and also Kozuke, the name of a northern province.

1407—SAKE SAUCER

(1369) Agano stoneware. Fawn-colored glaze, with irregular splashes of bluish green. Made at Agano, province of Buzen. 1750.

Height, 1⅓ inches; diameter, 3½ inches.

1408—TEA BOWL

(1372) Agano stoneware. Rough, reddish-brown clay, coated with a rich chocolate glaze. Made at Agano, province of Buzen. 1750.

Height, 2½ inches; diameter, 4 inches.

1409—TEA BOWL

(1368) Agano stoneware. Rough reddish-brown clay, covered with a rich chocolate glaze. Made at Agano, province of Buzen. 1650. From The Ninagawa Collection.

Diameter, 4 inches.

1410—SAKE BOTTLE

(3009) Agano stoneware. Covered with a brown crackled glaze, thick black running glaze round neck and shoulder. Made at Agano, province of Buzen. Impressed mark.

Height, 11 inches.

1411—TALL OVIFORM VASE

(1373) Agano stoneware. Rich yellow and brown glaze with running white glaze at shoulder, with partly rough surface. Marks impressed. Made at Agano, province of Buzen. 1800.

Height, 11½ inches.

1412—TALL OVIFORM VASE

(1371) Agano stoneware. Covered with a soft creamy-white glaze of dense texture which is crackled. Made at Agano, province of Buzen. Mark, two stamped marks and the incised signatures of Yoshida Kisaburo. 1780.

Height, 18 inches.

1413—HANGING VASE

(1370) Agano stoneware. Design of bamboo root of pale gray texture covered with a creamy-white crackle glaze. Made at Agano, province of Buzen. Mark, two stamp marks, obscure. 1780.

Height, 20 inches.

PROVINCE OF CHIKUGO

Scant information is available concerning the pottery of this province. Brief references are made to it by Ninagawa, and allusions to it are found in the book Tōkikō. The enormous quantities of blue and white porcelain made in the adjacent province of Hizen doubtless overshadowed the efforts of the Chikugo potters. A white stone pottery in the form of incense-boxes, with moulded diaper and light blue glaze, is said to have been made within recent years in the town of Kurume. A single piece in the collection is believed to be Kurume, but the evidence is conflicting, and it is therefore included among the doubtful objects.

YANAGAWA.—A number of bowls in the collection, suggesting Karatsu, and bearing the impressed mark Yanagawa, were made in the town of that name in the early part of this century. Mr. Takewara, a native of the province, told me that the oven was established by order of Prince Yorimori Arima. A potter was employed who first learned the art from one of the Kyōtō Raku potters.

1414—INCENSE BOX

(1374) Yanagawa stoneware. Bluish-gray clay, finely crackled gray glaze, decorated in blue under the glaze. Made at Yanagawa, province of Chikugo. 1800.

Height, 2 inches; diameter, 1½ inches.

1415—TEA BOWL

(1376) Yanagawa stoneware. Dark brown clay, covered with thin brown glaze. Province of Chikugo. Mark, Yanagawa, stamped. 1800.

Diameter, 5 inches.

1416—TEA BOWL

(1377) Yanagawa stoneware. Dark brown clay, greenish-gray glaze. Province of Chikugo. Mark, Yanagawa, incised. 1800.

Diameter, 5½ inches.

1417—WATER JAR

(1378) Yanagawa stoneware. Dark reddish-brown clay, partly covered with thin yellow glaze. Mark, Yanagawa, stamped. 1800.

Height, 6 ⅓ inches; diameter, 6 inches.

1418—CAKE PLATE

(1375) Yanagawa stoneware. Oblong form, pinkish-gray glaze, crackled; decoration of landscape in blue under the glaze. Made at Yanagawa, province of Chikugo. Mark, impressed, obscure. 1800.

Diameter, 7½ inches.

PROVINCE OF CHIKUZEN

In the latter part of the sixteenth century two potters from Korea were brought to Chikuzen, and erected an oven in Takatori village. These potters were known as Hachizō and Shinkuro. They were afterwards assisted by a skilful potter, named Igarashi Jizayemon, who is said to have resigned his position in Karatsu, Hizen, and come to Chikuzen as a wanderer. According to Ninagawa, Hachizō with his son journeyed to Kyōto, or more accurately to Fushimi, and there came under the influence of the great master of the tea-ceremony, Kobori Enshū. By his advice the Chikuzen potters carried back with them either the veritable objects or the suggestions of the kinds of pottery and forms of utensils most desirable in the tea-ceremony. Thus it was that the early productions of Takatori took so high a rank. Records show that the descendants of these potters moved from place to place.

There are many forms of pottery, with many marks, recognized as Takatori; but little information, however, is at hand to separate the material into distinct ovens and makers. Many of the marks are evidently for the same purpose as those of Bizen, namely, single characters or conventional marks of individual potters who baked in some communal oven.

Typical Takatori is a most characteristic pottery. Its fine clay, rich brown glaze and delicious overglaze readily distinguish it from other kinds of pottery. The tea-jars are particularly refined and delicate, though these objects have been successfully paralleled in other provinces, notably in Zeze, Ōmi and in Agano, Buzen. In late years there have been produced large numbers of pieces, among which may be found mythological figures made for the export trade. Some clever modelling is seen at times, but their recent issue may be recognized at a glance.

1419—TEA JAR.

(1394) Takatori stoneware. Globular shaped, covered with brown metallic glaze, with white glaze round neck. Made at Takatori, province of Chikuzen. Thread mark. 1800.

Height, 2½ inches.

1420—TEA JAR

(1403) Takatori stoneware. Dark brown clay, covered with brilliant thick brown glaze with iron rust and blue mottling. Made at Takatori, province of Chikuzen. 1750.

Height, 2¼ inches.

1421—TEA JAR

(1397) Takatori stoneware. Covered with a metallic brown glaze, with irregular flecks in black and gray. Made at Takatori, province of Chikuzen. Thread mark. 1700.

Height, 2½ inches.

1422—TEA JAR

(1398) Takatori stoneware. Mottled brown metallic glaze. Made at Takatori, province of Chikuzen. Thread mark. 1800.

Height, 2¾ inches.

1423—INCENSE BOX

(2292) Daruma. Takatori stoneware. Reddish hard clay, yellowish-brown glaze. Made at Takatori, province of Chikuzen. 1750.

Height, 3 *inches.*

1424—TEA BOWL

(1390) Takatori stoneware. Mottled brown running glaze, over a copper color. Made at Takatori, province of Chikuzen. 1750.

Diameter, 3 *inches.*

1425—TEA JAR

(1400) Takatori stoneware. Reddish brown clay, covered with a chocolate-brown *soufflé* glaze. Made at Takatori, province of Chikuzen. Thread mark. 1750.

Height, 3 *inches.*

1426—TEA JAR

(1402) Takatori stoneware. Gray clay, covered with dark purplish-blue glaze, with yellow *soufflé*. Made at Takatori, province of Chikuzen. 1800.

Height, 3 *inches.*

1427—TEA JAR

(1401) Takatori stoneware. Reddish-gray clay, brown and olive-green glaze. Made at Takatori, province of Chikuzen. Thread mark. 1800.

Height, 3½ *inches.*

1428—TEA BOTTLE

(1380) Takatori stoneware. Low flat shape, covered with mottled brown and black glaze. Made at Takatori, province of Chikuzen. 1800.

Height, 3¼ *inches.*

1429—TEA JAR

(1396) Takatori stoneware. Covered with mustard yellow over a brown glaze. Made at Takatori, province of Chikuzen. Thread mark. 1800.

Height, 3¾ *inches.*

1430—SAKE BOTTLE

(1385) Takatori stoneware. Covered with a brilliant chocolate brown glaze. Made at Takatori, province of Chikuzen. 1750.

Height, 4 *inches.*

1431—TEA JAR

(1395) Takatori stoneware. Brown glaze with streaks of blue chocolate. Made at Takatori, province of Chikuzen. Thread mark. 1750.

Height, 4 *inches.*

1432—TEA JAR

(1399) Takatori stoneware. Dark brown, with running glaze of a lighter shade. Made at Takatori, province of Chikuzen. Thread mark. 1800.

Height, 4 *inches.*

1433—TEA BOWL

(1405) Takatori stoneware. Reddish clay, thick dark brown glaze, slightly mottled. Made at Takatori, province of Chikuzen. 1750.

Diameter, 4¼ *inches.*

1434—TEA BOWL

(1381) Takatori stoneware. Covered with a brown metallic glaze, with running glaze inside and running over the outer edge. Made at Takatori, province of Chikuzen. 1850.

Height, 3 inches; diameter, 4¼ inches.

1435—UNIQUE BOWL

(1404) Takatori stoneware. Coated with thick mottled brown and blue running glaze. Made at Takatori, province of Chikuzen. 1750.

Diameter, 4½ inches.

1436—OKIMONO, JAPANESE BOAT

(2285) Takatori stoneware. Hard gray clay, with yellowish-brown glaze of metallic lustre on the outside and dull gray crackled glaze inside. Made at Takatori, province of Chikuzen. 1800.

Size, 4¾ x 11 inches.

1437—SAKE BOTTLE

(1391) Takatori stoneware. Dark brown clay covered with a pale gray crackled glaze, with splashes of brown. Made at Takatori, province of Chikuzen. 1750.

Height, 5 inches.

1438—SMALL SAKE BOTTLE WITH LIP

(1386) Takatori stoneware. Golden brown and gray running glaze over a mottled brown. Made at Takatori, province of Chikuzen. Mark, character, Taka, in a circle. 1800.

Height, 5 inches.

1439—OKIMONO

(2290) Lotus leaf and bird. Takatori stoneware. Hard gray clay of celadon running glaze. Made at Takatori, province of Chikuzen. Taka, impressed. 1850.

Height, 5½ inches.

1440—TEA JAR

(1410B) Tall cylindrical shape. Takatori stoneware. Parti-colored glaze of light brown and soft white. Made at Takatori province of Chikuzen. 1810.

Height, 5½ inches.

1441—WATER JAR

(1379) Takatori stoneware. Inside and outside covered with mottled running glaze of chocolate brown and black. Made at Takatori, province of Chikuzen. 1800.

Height, 5¾ inches; diameter, 6 inches.

1442—BOWL WITH SPOUT

(1406) Takatori stoneware. Inner and outer surface covered with a rich yellow and brown glaze. Made at Takatori, province of Chikuzen. 1700.

Diameter, 6 inches.

1443—SQUARE TRAY

(1409) Takatori stoneware. Covered in imitation of basket-work, the centre coated with a yellow-brown and border of green glaze. Made at Takatori, province of Chikuzen. Mark, Ki inside the circle, impressed. 1800.

Diameter, 6½ inches.

1444—HANGING TEA JAR

(1408) Oviform. Takatori stoneware. Reddish clay of thin texture, covered with a rich mottled brown glaze. Made at Takatori, province of Chikuzen. 1800. Teakwood stand and cover.

Height, 6¾ inches.

1445—SAKE BOTTLE

(2289) Shape of egg plant. Takatori stoneware. Hard gray clay, with purple and gray glaze. Made at Takatori, province of Chikuzen. 1850.

Height, 6¾ inches.

1446—SHELL-SHAPED DISH

(1410) Takatori stoneware. Sonorous gray clay, with brown and green running glaze. Mark, Ki (imp.). Made at Takatori, province of Chikuzen. 1800.

Diameter, 7½ inches.

1447—GOURD SAKE BOTTLE

(1384) Takatori stoneware. Covered with a mottled brown and yellow glaze, gray running glaze round the neck and shoulder. Made at Takatori, province of Chikuzen. 1750.

Height, 7½ inches.

1448—OKIMONO

(2286) Tekkai exhaling his spiritual essence. Takatori stoneware. Hard gray clay, with greenish-brown mottled glaze. Made at Takatori, province of Chikuzen. Mark, Taka and Hokiu, impressed. 1800.

Height, 8½ inches.

1449—VASE WITH INDENTED SURFACE

(1393) Bottle-shaped. Takatori stoneware. Dark gray texture, covered with a pinkish-gray crackled glaze over a dark brown. Made at Takatori, province of Chikuzen. 1750.

Height, 8½ inches.

1450—LARGE SAKE BOTTLE

(1387) Gourd-shaped. Takatori stoneware. Mustard yellow mottled glaze. Made at Takatori, province of Chikuzen. 1750.

Height, 9 inches.

1451—SAKE BOTTLE

(1383) With indented sides. Takatori stoneware. Covered with a yellow brown glaze, gray running glaze at shoulder and neck. Relief figure of Hotei in depression. Made at Takatori, province of Chikuzen. Mark, character of Ka, under an angle. 1750.

Height, 9 inches.

1452—OKIMONO

(2284) Chinese boy with fan. Takatori stoneware. Strong modelling, white clay, brown, gray, and blue glazes. Made at Takatori, province of Chikuzen. 1800.

Height, 9½ *inches.*

1453—OKIMONO

(2288) Owl perched on a thatched roof. Takatori stoneware. Yellowish-brown glaze. Made at Takatori, province of Chikuzen. Mark, Taka and Shigechika, impressed. 1850.

Height, 9½ *inches.*

1454—OVIFORM VASE

(1382) Takatori stoneware of reddish texture. Rich brown glaze, with greenish-blue running glaze. Made at Takatori, province of Chikuzen. 1700.

Height, 9½ *inches.*

1455—SAKE BOTTLE

(1410A) Tall oviform. Takatori stoneware. Partly covered with iron-rust glaze and running glaze of dull white thickly applied, with decoration in brown. Made at Takatori, province of Chikuzen. 1810.

Height, 10 *inches.*

1456—OKIMONO

(2287) Jurojin. Takatori stoneware. Hard gray clay, with olive-green glaze of lustrous quality. Made at Takatori, province of Chikuzen. 1800.

Height, 10¼ *inches.*

1457—BOTTLE-SHAPED VASE

(1392) Takatori stoneware of gray texture, covered with a dark-brown *soufflé* glaze landscape, embossed in white enamel. Made at Takatori, province of Chikuzen. 1800.

Height, 10½ *inches.*

1458—LARGE OKIMONO

(2334) Bas relief of Fujiyama. Takatori faïence. Soft yellowish clay, invested with white, green, brown and yellow glazes. In the foreground are rocks and temple modelled in high relief. Mark, two "Ki," one in Japanese Kana and the other in Chinese character. Made at Takatori, province of Chikuzen. 1750.

Height, 11 *inches; length,* 30 *inches.*

1459—TALL OVIFORM VASE

(1389) Takatori stoneware. Fine gray texture. Numerous circles incised in the paste and covered with a dark brown running glaze, with splashes of mottled gray round shoulders and neck. Made at Takatori, province of Chikuzen. 1800.

Height, 11½ *inches.*

1460—INCENSE BURNER

(2291) Cock on temple drum. Takatori stoneware. Hard gray clay covered with green glaze and the cock's comb in red. Takatori, province of Chikuzen. 1850.

Height, 11¾ *inches.*

1461—LARGE HANGING JAR

(1388) Takatori stoneware. Covered with brilliant golden-brown mottled glaze, the neck and shoulders splashed with light gray. Made at Takatori, province of Chikuzen. 1800.

Height, 14½ *inches.*

1462—LARGE GLOBULAR HANGING JAR

(1407) Takatori stoneware of thick texture. Covered with a mottled brown glaze, over which is a running glaze of tea color. Made at Takatori, province of Chikuzen. Teakwood stand.

Height, 17 *inches.*

PROVINCE OF HARIMA

The pottery of this province is most characteristic. Surrounded as Harima is by provinces famous for their pottery, such as Bizen on the south, Tamba on the west, Settsu on the north, Yamashiro but a few leagues away and Awajo just off the coast, it is somewhat remarkable that up to within a few years its pottery, with the exception of that of Tōzan, has remained unaffected. Indeed,

one has to go four hundred miles north to find the nearest approach to it. The pieces are readily identified, as most of the work bears a mark of some kind, though sometimes two marks are combined on one piece in a puzzling manner.

SUMA.—A modest gray or light brown pottery in the form of bowls, cups, etc., bearing the mark of Suma, was made in a village of that name about five miles from Akashi. Examples are not common.

1463—SAKE CUP

(1414) Suma stoneware of coarse gray clay. Covered with a crackled gray glaze, and decorated with two bands of brown. Made at Suma, province of Harima. Suma, impressed. 1840.

Height, 1½ inches.

MAIKO.—The origin of this pottery dates from the middle of the last century. The clay is usually grayish in color, the glaze olive-brown or gray mottled with brown dots. Many of the pieces are modelled by hand and are in the form of dishes with crenulated edges, leaf-like forms of irregular contour, etc. The pottery is unique in many ways. Within recent years there has been made some pottery after Awata style, which is, however, without merit.

1464—LEAF-SHAPED TRAY

(1413) Maiko stoneware. Yellowish-gray glaze, flecked with brown splashes of gray-green. Made at Maiko, province of Harima. Maiko, impressed. 1840.

Height, 1¼ inches.

1465—SQUARE-SHAPED BOWL

(1411) Maiko faïence. Covered with splashes of yellow, purple, green, and fawn-color enamels. Made at Maiko, province of Harima. Totoken, impressed. 1840.

Height, 2½ inches; diameter, 5 inches.

1466—SAUCER WITH SMALL SPOUT

(1418) Maiko stoneware of reddish gray clay. Covered with a bluish-gray glaze inside, and yellowish-brown glaze outside. Made at Maiko, province of Harima. Sohei, impressed. 1800.

Diameter, 5½ inches.

1467—SAKE BOTTLE

(1415) Maiko stoneware. Indented surface covered with a mottled brown and splash glaze. Made at Maiko, province of Harima. 1840.

Height, 7 inches.

1468—OVAL TRAY

(1417) Maiko stoneware of gray clay. Covered with a mottled brown glaze with a pine branch modelled in low relief. Made at Maiko, province of Harima. Maiko, impressed. 1800.

Diameter, 8 *inches.*

AKASHI.—Akashi pottery is said to have been first made by Seisuke, a pupil of Ninsei. The oldest specimens in the collection date back over two hundred years. The early work is superior in every way to the more recent products, and bears evidences of a skilful hand.

1469—TEA BOWL

(1416) Akashi stoneware. Fine gray clay, creamy-white crackled glaze, chrysanthemums and waves in gold, blue, and green enamels over the glaze. Inner surface of light brown crackle. Made at Akashi, province of Harima. Akashi stamped. 1700.

Diameter, 5 *inches.*

1470—CAKE DISH

(1419) Akashi stoneware. Gray glaze with pronounced crackle, slight decoration of bamboo in brown. Made at Akashi, province of Harima. Akashi, impressed. 1800.

Diameter, 6½ *inches.*

1471—SAKE BOTTLE

(1412) Quadrilateral. Akashi stoneware of dark gray texture. Covered with a yellow glaze and decoration of figures, flowers and diaper patterns, modelled in low relief. Made at Akashi, province of Harima. 1780.

Height, 7 *inches.*

PROVINCE OF HIGO

The pottery of Higo, as we know it to-day through the exquisite productions of Koda, began with the introduction of Korean potters, after the Japanese invasion of Korea in the last years of the sixteenth century. Before this, tea utensils after Seto models were probably made. Antedating these by untold centuries, however, the platycnemic savage had left the evidences of his rude skill in the shell heaps. Hosakawa Sansai brought back from Korea potters who were first settled in Agano, Buzen. Afterwards they were brought to Koda, near Yatsushiro, and here they began the making of pottery, which has continued to the present day. At the outset the work was rude. At what date

the Mishima type of decoration began to be made it is difficult to say. A Japanese authority of 1700 says, "Nothing is baked in Higo but tea-jars, and these are made in great quantities." But little reliance can be placed on this statement, as he was a Chajin, and consequently ignored the pottery of the people.

1472—INCENSE BOX

(1424) Yatsushiro stoneware. Yellowish-brown glaze, with radiating lines in white inlaid under the glaze. Made at Kōda, province of Higo. 1850.

Diameter, 2¾ inches.

1473—INCENSE BURNER

(1423) Yatsushiro stoneware in reddish-brown clay. Covered with gray glaze. Decoration of chrysanthemum and storks, white and brown inlaid. Has perforated metal cover under the glaze. Made at Kōda, province of Higo. 1750.

Height, 3 inches.

1474—TEA JAR

(1435) Yatsushiro stoneware of gray clay and glass. Slight decoration round shoulder, consisting of radiating lines in white inlay. Made at Kōda, province of Higo. 1850.

Height, 3½ inches.

1475—TEA BOWL

(1428) Yatsushiro stoneware of fine red clay. Covered with a chocolate-brown glaze, which is minutely crackled. Pine tree in dark brown under the glaze. Made at Kōda, province of Higo. 1700.

Height, 4½ inches.

1476—BOWL

(1426) Shape of cherry blossom. Yatsushiro stoneware of dark brown clay. Covered with a greenish-gray glaze, engraved designs partly inlaid in white under the glaze. Made at Kōda, province of Higo. 1800.

Diameter, 5¾ inches.

1477—BOWL

(1422) Shape of chrysanthemum flower. Yatsushiro stoneware. Dense reddish-brown clay, covered with a gray crackled glaze. Disks and archaic designs in creamy white. Made at Kōda, province of Higo. 1750.

Diameter, 6 inches.

1478—IRREGULAR-SHAPED DISH

(1436) Yatsushiro stoneware. Dark gray glaze, with brush marks in white under the glaze. Incised blossoms filled in with white enamel. Made at Kōda, province of Higo. 1800.

Diameter, 6¾ inches.

1479—BOWL

(1421) Yatsushiro stoneware of dark reddish-brown clay. Covered with dark gray glaze. Made at Kōda, province of Higo. 1800.

Diameter, 7½ inches.

1480—WATER JAR

(1425) Yatsushiro stoneware. Light reddish clay, covered with dark gray glaze, Greek fret border, and vertical lines in white inlaid under the glaze. Made at Kōda, province of Higo. 1850.

Height, 7 inches.

1481—SAKE BOTTLE

(1430) Yatsushiro stoneware of dense reddish brown clay. Covered with a bluish-gray crackled glaze. Bamboo branches incised and filled in with cream-white enamel. Made at Kōda, province of Higo. 1750.

Height, 7½ inches.

1482—HANGING VASE

(1427) Yatsushiro stoneware of dark-brown texture. Covered with a dark gray glaze, and incised decoration of floral designs filled in with white enamel. Made at Kōda, province of Higo. 1700.

Height, 8¾ inches.

1483—SAKE BOTTLE

(1431) Yatsushiro stoneware of hard reddish clay. Covered with dark gray glaze, decoration of Chinese characters, "Long Life," inlaid in white under the glaze. Made at Kōda, province of Higo. "Tō" and two circles, impressed. 1850.

Height, 9 inches.

1484—SAKE BOTTLE

(1429) Quadrilateral. Yatsushiro stoneware of dark brown clay. Covered with a dark gray glaze. Incised decoration of archaic design, filled in with creamy-white enamels. Made at Kōda, province of Higo. 1700.

Height, 9½ inches.

1485—LARGE PLATE

(1432) Yatsushiro stoneware. Hard reddish-gray clay, covered with a dark gray glaze, scroll and crest designs, inlaid in white under the glaze. Made at Kōda, province of Higo. "Tō," incised. 1800.

Diameter, 13½ inches.

PROVINCE OF HIZEN

"The keramic products of Hizen are known the world over through its famous porcelain. After China, its 'blue and white' and 'polychrome' stand preëminent. During the early days of the Dutch commerce with Japan, the porcelain ovens near Nagasaki turned out large numbers of huge vases and plaques made expressly for the Dutch trade. The famous collection at Dresden is made up almost exclusively of these big vases in polychrome. When one considers the beautiful work, made in accordance with the refined taste of the Japanese, which the Dutch merchants might have obtained, the contemplation of the Dresden collection is simply disheartening."

BOGASAKI.—An oven was established in the little village of Bogasaki, near Nagasaki, in 1830. The potter's name was Hidekichi Kamachi. He was a poet as well as a potter, and on many of his pieces are incised or written poetic inscriptions. His pieces were made for the tea-lover, and though somewhat rough show considerable taste and skill. The work continued with numerous interruptions for ten years. Some of his unsigned work has been variously identified by Japanese experts as Shigaraki, Sōma, and even Izumo.

1486—SAUCER

(1437) Bōgasaki faïence of reddish-brown texture. Decoration of a dragon inlaid in white under the glaze. Made at Bōgasaki, Nagasaki, province of Hizen. Bōgasaki, incised. 1840.

Diameter, 4 inches.

1487—FAN-SHAPED TRAY

(1438) Bōgasaki faïence of soft buff texture. Covered with a gray glaze, decorated with Chinese characters reading: "The hills in the front, and the long harbor at the foot, give pleasure whether one looks up or down." Made at Bōgasaki, Nagasaki, province of Hizen. Bōgasaki, impressed. 1840.

1488—WATER POT

(1439) Bōgasaki stoneware. Hard reddish texture, unglazed, Greek fret border in pale blue enamel. Made at Bōgasaki, province of Hizen. Bōgasaki Tsukuru, incised. 1840.

Height, 9 inches.

KAMEYAMA.—A hard stone pottery bearing the written mark Kameyama was made at Irahayashi Kuchi, Nagasaki, in the first half of the century. Porcelain was also made, and though many of the pieces were in good taste, the work did not attain special excellence. In 1830, or thereabouts, clay was imported from China, and many forms were made. Typical Kameyama pottery has a hard, fine reddish clay, and an even, pale bluish-gray glaze, with decoration of flowers, diapers, as well as stanzas of poetry, in a darker blue.

1489—BRUSH REST

(1443) Kameyama porcelain. Floral scrolls and Greek fret borders in blue under the glaze. Made at Kameyama, Nagasaki, province of Hizen. 1840.

1490—MELON-SHAPED BOWL

(1441) Kameyama porcelain of sonorous texture. Landscape in under-glaze blue. Made at Kameyama, Nagasaki, province of Hizen. Mark, written in blue under the glaze, Kameyama Sei. 1840.

Height, 6½ inches.

1491—SAKE DECANTER

(1440) Kameyama stoneware of dark texture. Pale gray glaze, and decoration of storks in blue and white enamel. Made at Kameyama, Nagasaki, province of Hizen. Mark, written in brown under the glaze, Kameyama Nite Kitsuroku Tsukuru (made by Kitsuroku, at Kameyama). 1850.

Height, 7 inches.

1492—WRITERS' TABLE SCREEN

(1442) Kameyama porcelain of thick sonorous texture. Landscape and mountain scenery in under-glaze blue and engraved fret border. Made at Kameyama, Nagasaki, province of Hizen. 1840.

Height, 8 *inches.*

UTSUTSUGAWA.—This village is near Yagami, and not far from Nagasaki. In the sixteenth century a Korean potter worked here for a while. In the early part of the seventeenth century the oven was again started by Tanaka and Shigodomi, and continued until the eighteenth century, when work again ceased. Within recent years a peculiar pottery has been made of fine red clay, chocolate glaze and white over-glaze applied with wave motions of the brush, and slight decoration in color.

1493—BOWL

(1447) Utsutsugawa stoneware of fine reddish texture. Coated with a brown glaze intermixed with white. Made at Utsutsugawa, province of Hizen. 1700.

Diameter, 4 *inches.*

1494—CAKE TRAY

(1445) Utsutsugawa stoneware. Covered with dark brown glaze, with conventional clouds and flowers in white. Made at Utsutsugawa, province of Hizen. 1700.

1495—TEA BOWL

(1448) Utsutsugawa stoneware of fine reddish texture. Coated with a brown glaze with soft creamy white patches. Inner surface of soft cream crackled glaze. Made at Utsutsugawa, province of Hizen. 1750.

Diameter, 5½ *inches.*

1496—LARGE GLOBULAR JAR

(1449) Utsutsugawa stoneware of coarse brown texture. Coated with a grayish-white glaze, decorated with pine trees in blue and brown. Made at Utsutsugawa, province of Hizen. 1800. Carved teakwood stand.

Height, 13 *inches; diameter,* 13 *inches.*

1497—LARGE OVIFORM SAKE BOTTLE

(1446) Utsutsugawa stoneware of dense texture. Partially glazed with a soft gray crackle and decorated with a crude floral design in brown and green and numerous circles in the same colors. Made at Utsutsugawa, province of Hizen. 1650.

Height, 20 inches.

1498—LARGE SAKE BOTTLE

(1444) Oviform, with tall tubular neck. Utsutsugawa stoneware of dense texture. Dark brown glaze, with brush marks in green and blue under the glaze. Made at Utsutsugawa, province of Hizen. 1650.

Height, 22 inches.

KARATSU.—Under this name a very wide range of hard pottery is included. This pottery is designated by different names, according to age or variety. I have found it difficult to harmonize conflicting opinions among Japanese experts, and shall avoid making further confusion by considering the entire group under the generic name of Karatsu.

In the ancient town of Karatsu pottery has been made from remote times. Records show that glazed pottery was made in Karatsu in 1200 or thereabouts. Korean potters were at work there as late as the sixteenth century. The pottery varies greatly in the color and the quality of the glaze. If decorated at all, the painting is done in black or brown, in the rudest manner; if in Mishima style, the designs are simple. Despite the hard, rough clay, which presents in many pieces a resemblance to cast iron, and the archaic appearance of the pottery, there is a certain charm about it, which increases with study. The older pieces belong to the past; they are like fossils, never again to be reproduced. The quarries from which the clay was derived are exhausted; the formulæ for the glaze are lost. Old Karatsu pottery is therefore unique. The earliest forms have a bluish-black clay and glaze. Subsequently Korean potters settled in Karatsu, and objects made by them are known as Oku Kōrai (distant Korea). The pottery resembling Korean work is known as Chosen (Korea) Karatsu. Castaways dug up from the ruins of old ovens are recognized under the name of Horidashi (dug-up) Karatsu. Those decorated with rough sketches, or rude splashes in black, are called Ye (painted) Karatsu. And those with a broad brush-mark of white are termed Hakeme (brush-marked) Karatsu. The designs, incised or impressed, and filled with clay of contrasting color, either white or black, are known under the general name of Mishima Karatsu. Certain forms of fine clay, rather delicately made, for the purpose of presenting to some Daimyō, are called Kenjo (present to superior) Karatsu. Many of these distinctions are absurd as well as useless, for they rarely indicate either special potters, ovens or periods; and at the same time the distinctions are

often so vague that native experts differ in distinguishing them, and even in defining them.

1499—TEAR JAR

(1459) Karatsu stoneware of brown texture. Covered with a *clair de lune* glaze over a pronounced crackle. Made at Karatsu, province of Hizen. 1650.

Height, 1½ *inches.*

1500—SMALL BOTTLE

(1455) Karatsu stoneware. Covered with yellowish-brown glaze running into gray. Made at Karatsu, province of Hizen. 1800.

Height, 2½ *inches.*

1501—TEA BOWL

(1474) Karatsu stoneware. Covered with a dark gray glaze. Mishima design in white under the glaze, inside and upper part in mottled pale blue thick glaze. Made at Karatsu, province of Hizen. 1800.

Diameter, 3½ *inches; height,* 4 *inches.*

1502—TEA BOWL

(1471) Karatsu stoneware. Hard reddish texture, partially covered with a green and blue running glaze over brown. Made at Karatsu, province of Hizen. 1700.

Diameter, 3½ *inches.*

1503—FIRE BOWL FOR SMOKER

(1461) Karatsu stoneware of red-gray texture. Covered with a mottled brown and yellow glaze. Made at Karatsu, province of Hizen. 1750.

Height, 3 *inches.*

1504—TEA BOWL

(1453) Karatsu stoneware of coarse red texture. Covered with a greenish-gray glaze over a decoration in brown. Made at Karatsu, province of Hizen. 1800.

Height, 3½ *inches.*

1505—TEA JAR WITH IVORY COVER

(1452) Karatsu stoneware of dark brown texture. Covered with brownish-gray glaze. Made at Karatsu, province of Hizen. 1700.

Height, 3 *inches.*

1506—TEA BOWL

(1472) Karatsu stoneware of hard gray texture. Covered with a pink-gray crackled glaze. Made at Karatsu, province of Hizen. 1700.

Diameter, 4 *inches.*

1507—LARGE BOWL

(1464) Karatsu stoneware of fine gray texture. Covered with a gray glaze with purple shading over a pronounced crackle, and decorated with a conventional design of detached blossoms and leaf-band engraved and filled in with brown enamel under the glaze. Made at a private kiln of Prince Ogasawara in Karatsu, province of Hizen. 1800.

Height, 5½ *inches.*

1508—OVIFORM JAR

(1456) Karatsu stoneware. Bluish-green glaze with splashes of purple. Made at Karatsu, province of Hizen. 1700.

Height, 5¼ *inches.*

1509—GLOBULAR SAKE BOTTLE

(1466) Karatsu stoneware of gray texture. Covered with brown crackled glaze and decorated with Mishima design, inlaid with white enamel. Made at the private kiln of Prince Ogasawara in Karatsu, province of Hizen. 1800.

Height, 6½ *inches.*

1510—LARGE SAKE BOTTLE

(1451) Karatsu stoneware of dark sandy texture. Covered with a bluish-gray glaze over a network of crackle. Made at Karatsu, province of Hizen. 1600.

Height, 6¾ *inches.*

1511—OVIFORM JAR

(1473) Karatsu stoneware of brown texture. Covered with pinkish-gray crackled glaze and brown streaks. Made at Karatsu, province of Hizen. 1700.

Height, 7 inches.

1512—SAKE BOTTLE

(1465) Gourd-shaped Karatsu stoneware of brown crackle texture. Japanese poem in black. Made at the private kiln of Prince Ogasawara, Karatsu, province of Hizen. 1800.

Height, 7½ inches.

1513—CYLINDRICAL WATER JAR

(1463) Karatsu stoneware of brown texture. Covered with a dark gray glaze and decorated with incised storks and various borders, which are filled in with brown and white enamel. Made at Karatsu, province of Hizen. 1750.

Height, 7½ inches.

1514—CAKE DISH

(1454) Karatsu stoneware of fine red texture. Covered with a brown glaze and decorated with an archaic design inlaid with white enamel under the glaze. Made at Karatsu, province of Hizen. 1750.

Diameter, 7¼ inches.

1515—GLOBULAR SAKE BOTTLE

(1469) Karatsu stoneware of fine gray texture. Covered with thin gray crackled glaze and decorated with Shojos dancing around a large wine jar, in black and white under the glaze. Made at Karatsu, province of Hizen. 1750.

Height, 8½ inches.

1516—VASE

(1468) Bottle-shaped, with wide flange at mouth. Karatsu stoneware. Covered with an opaque gray glaze and decorated with cloud and storks, incised, and filled in with brown under the glaze. Made at the private kiln of Prince Ogasawara, Karatsu, province of Hizen. 1800.

Height, 8 inches.

1517—OVIFORM JAR

(3010) Karatsu pottery. Brick-red texture with an over-glaze of thick paste of cream color, flowing down irregularly from the shoulder, leaving areas of whitish brown and dark brown lateral stripes. Made at Karatsu, province of Hizen. Silver cover, design of Hōwō bird in repose. Teakwood stand.

Height, 9½ *inches.*

1518—LARGE BOWL

(1470) Flower shape. Karatsu stoneware of fine gray texture. Covered with a pale yellow crackled glaze, with splash of *clair-de-lune* and dark brown. Made at Karatsu, province of Hizen. 1750.

Diameter, 9 *inches.*

1519—BOTTLE-SHAPED VASE

(1460) Karatsu stoneware of dark brown texture. Covered with a gray and brown glaze, under which is an incised decoration of flowers and scrolls inlaid in white enamel. Made at Karatsu, province of Hizen. 1650.

Height, 9½ *inches.*

1520—OVIFORM SAKE BOTTLE

(1458) Karatsu stoneware of red-brown texture. Covered with a blue and gray crackled glaze over an incised decoration of wave design. Made at Karatsu, province of Hizen. 1800. Teakwood stand.

Height, 9¾ *inches.*

1521—SAKE BOTTLE

(1457) Tall, slender, tapering neck. Karatsu stoneware. Covered with a variegated glaze of brown, white and gray. Made at Karatsu, province of Hizen. 1700.

Height, 9½ *inches.*

1522—JAR FOR HANGING

(1467) Oviform with handles. Karatsu stoneware of dense red texture. Covered with an opaque green glaze, with splash of blue, over incised conventional wave design. Made at Karatsu, province of Hizen. 1700.

Height, 11 *inches.*

1523—LARGE SAKE BOTTLE

(1462) Oviform. Karatsu stoneware of reddish-brown texture. Covered with a brown-gray and green glaze, and decorated with an archaic floral design in dark brown. Made at Karatsu, province of Hizen. 1650.

Height, 13 *inches.*

1524—LARGE VASE

(1450) Oviform, with slender, tapering neck. Karatsu stoneware of dense texture. Covered with bluish-gray glaze, and decorated with conventional forms of cherry and chrysanthemum flowers, and vertical lines inlaid with white enamel under the glaze. Made at Karatsu, province of Hizen. 1600.

Height, 15 *inches.*

MIKAWACHI.—The porcelain of this place, known as Hirado, has been celebrated for one hundred and fifty years for its beautiful blue and white and marvellously modelled and perforated pieces.

1525—OKIMONO

(2304) Branch of chrysanthemum on stand. Hirado porcelain. White glaze, exquisitely modelled. Made at Mikawachi, province of Hizen. 1800.

Height, 1¼ *inches.*

1526—OKIMONO

(2296) Two puppies. Hirado porcelain. Fine white clay and glaze, with collars in brown and blue. Made at Mikawachi, province of Hizen. 1850.

Height, 1¼ *inches.*

1527—INCENSE BOX

(2295) Design of puppy. Hirado porcelain. Fine white clay and glaze. Made at Mikawachi, province of Hizen. 1800.

Height, 1¼ *inches.*

1528—NETSUKE

(1491) Chrysanthemum shape. Hirado porcelain. Covered with blue glaze. Made at Mikawachi, province of Hizen. 1750.

Diameter, 1¼ *inches.*

1529—OKIMONO

(2302) Figure of Hotei. Hirado porcelain. White glaze, decorated in blue under the glaze. Made at Mikawachi, province of Hizen. 1800.

Height, 1½ *inches.*

1530—NETSUKE

(2297) Monkey with large peach. Hirado porcelain. White clay and glaze. Made at Mikawachi, province of Hizen. 1850.

Height, 1½ *inches.*

1531—NETSUKE

(2298) Figure of Daikoku. Hirado porcelain. Brown glaze. Made at Mikawachi, province of Hizen. 1850.

Height, 1½ *inches.*

1532—OKIMONO

(2294) Figure of Fukusuke. Hirado porcelain. White glaze, decorated in blue under the glaze. Made at Mikawachi, province of Hizen. Mark, Shibata, Tomo Uchi, incised. 1850.

Height, 1¾ *inches.*

1533—INCENSE BOX

(2303) Shape of bird. Hirado porcelain. White glaze, decorated with colored enamels and gilt over the glaze. Made at Mikawachi, province of Hizen. 1850.

Diameter, 1¾ *inches.*

1534—NETSUKE

(2299) Figure of Sennin. Hirado porcelain. White clay, light brown glaze. Made at Mikawachi, province of Hizen. 1850.

Height, 2 *inches.*

1535—INCENSE BURNER

(1487) Square-shaped. Hirado porcelain. Dark blue glaze, with flowers outlined in silver and gold. Made at Mikawachi, province of Hizen. 1750.

Height, 2 *inches.*

1536—OKIMONO

(2322) Bird-shaped bell. Hirado porcelain. Pure white Hirado porcelain, with Chinese characters engraved in the paste. Made at Mikawachi, province of Hizen. 1800.

Height, 2½ inches.

1537—NETSUKE

(2301) Figure of Sennin. Hirado porcelain. White clay, decorated with gilt, blue, and black. Made at Mikawachi, province of Hizen. 1800.

Height, 2½ inches.

1538—NETSUKE

(2300) Figure of Sennin. Hirado porcelain. Brown, blue, and white glazes. Made at Mikawachi, province of Hizen. 1800.

Height, 2¾ inches.

1539—INCENSE BURNER

(1483) With open-work silver cover. Pure white Hirado porcelain. Peony flowers, rocks and grasses carved in the paste under a fine white glaze. Made at Hirado province of Hizen. Hirado Sei, in blue. 1800. Teakwood stand.

Height, 2¾ inches.

1540—WRITER'S WATER HOLDER

(1489) Shape of Temple drum. Pure white Hirado porcelain. Made at Mikawachi, province of Hizen, 1800.

Height, 2¾ inches.

1541—OKIMONO

(2320) Sleeping dragon. Hirado porcelain. Unglazed white biscuit. Made at Mikawachi, province of Hizen. Mark, Mikawachi Yama Chikuwo tsukuru, incised. 1870.

Length, 3 inches.

1542—LIBATION SAUCER

(1490) Peach shape. Hirado porcelain. Covered with brilliant mottled brown glaze. Made at Mikawachi, province of Hizen. 1800.

Diameter, 3 inches.

1543—OKIMONO

(2307) Puppy. Hirado porcelain of pure white clay. Flowers and rocks carved in the paste and decorated in cobalt blue. Made at Mikawachi, province of Hizen. 1760.

Height, 3 inches; diameter, 6½ inches.

1544—INCENSE BURNER

(1488) Hirado porcelain of fine white clay. Cover pierced in form of chrysanthemum flower, and sides to represent a bamboo basket with three reserved panels. The first panel decorated with a view of Fujiyama, the second with chrysanthemums and orchids, and the third with a Chinese sage and boy painted in blue; the inner vase decorated with Chinese sages in blue. Made at Mikawachi, province of Hizen. 1850.

Height, 3¼ inches.

1545—INCENSE BURNER

(1502) Fine white Hirado porcelain. Decoration of three boys chasing butterflies, pine tree and rocks painted in cobalt blue under the glaze. Made at Mikawachi, province of Hizen. 1750.

Height, 3½ inches.

1546—SAKE SAUCER

(1484) Thin Hirado porcelain. Fish in blue, under the glaze, on the inner surface, and Daruma painted in blue, and the name "Hiodoshi" in raised characters on the outer. Made at Mikawachi, province of Hizen. Hirado Ontome Yaki, painted in blue. This cup is one of a number that were made especially for the prince, to be presented to his favorite wrestler "Hiodoshi." 1800.

Diameter, 3½ inches.

1547—COVERED RICE BOWL

(1508) Hirado porcelain of pure white thin texture. Cherry blossoms in *pâte sur pâte* in *bleu de nankin*. Made at Mikawachi, province of Hizen. 1800.

Diameter, 4 inches.

1548—SAKE CUP

(1492) Fine white Hirado porcelain. Decoration of flowers and birds, in rich cobalt blue under the glaze. Made at Mikawachi, province of Hizen. 1800.

Height, 4 inches.

1549—INCENSE BURNER, WITH PIERCED COVER

(1478) Pure white Hirado porcelain. Japanese children at play in a garden, painted in blue under the glaze. Made at Mikawachi, province of Hizen. 1750.

Height, 4 inches.

1550—INCENSE BURNER, ON FEET

(1481) Quadrilateral. Fine white Hirado porcelain. Flowers and basket design delicately engraved in the paste under a white opaque glaze; bamboo pattern in blue around the neck. Shakudo openwork cover. Made at Mikawachi, province of Hizen. 1750.

Height, 4½ inches.

1551—OKIMONO

(2293) Figure of genie with gourd. Hirado porcelain. Brown, blue, and white glazes. Made at Mikawachi, province of Hizen. 1800.

Height, 4½ inches.

1552—TEA BOWL

(1498) Hirado porcelain. Dark gray glaze, decorated with the zodiacal signs in blue under the glaze. Made at Mikawachi, province of Hizen. 1650.

Height, 4¾ inches.

1553—OKIMONO

(2306) Puppy. Pure white Hirado porcelain. Made by Komaru, a female potter, at Mikawachi, province of Hizen. 1800.

Height, 5 inches.

1554—INCENSE BOX

(1496) Lozenge-shaped. Hirado porcelain. Carved design of pine, plum, bamboo, and storks, carved in the paste, and covered with white and red enamels, gilded interior. Made at Mikawachi, province of Hizen. 1700.

Diameter, 5¼ inches.

1555—WATER JAR

(1505) Hirado stoneware of reddish clay texture. Covered with light celadon crackled glaze, with decoration of landscape in blue and white. Made at Mikawachi, province of Hizen. 1800.

Height, 5½ inches.

1556—OKIMONO

(2325) Sheaves of rice. Finely modelled in Hirado porcelain, and covered with thin yellow glaze. Made at Mikawachi, province of Hizen. 1800.

Height, 5½ inches.

1557—OKIMONO

(2311) Figure of Hotei. Hirado porcelain. Face and hands unglazed and the body covered with a fine celadon glaze. Made at Mikawachi, province of Hizen. 1800.

Height, 5½ inches.

1558—INCENSE BURNER

(2309) Sleeping cat. Hirado porcelain. Fine white clay, invested with a pale yellowish-celadon glaze, decorated in black. Made at Mikawachi, province of Hizen. 1760.

Height, 5½ inches.

1559—DOG-SHAPED INCENSE BURNER

(2308) Pure white Hirado porcelain. Decoration of carp, wave designs and chrysanthemums in low relief and *bleu de nankin*. Made at Mikawachi, province of Hizen. 1760.

Height, 5¾ inches.

1560—SMOKER'S FIRE BOWL

(1493) Pure white Hirado porcelain. Flowering plants, painted in fine cobalt blue under the glaze. Made at Mikawachi, province of Hizen. 1800.

Height, 6 *inches.*

1561—CYLINDRICAL WATER JAR

(1485) Fine white Hirado porcelain. Minutely painted landscape and mountain scenery in cobalt blue under the glaze. Made by Kuchiishi Rizayemon and painted by Imamura Riyemon at the private kiln in Mikawachi, province of Hizen, in the middle of August in the 6th year of Tempo. 1835.

Height, 6¾ *inches.*

1562—LARGE BOWL WITH SPOUT

(1507) Pure white Hirado porcelain. Decoration of pine branches in cobalt blue. Made at Mikawachi, province of Hizen. 1750. Carved stand.

Diameter, 7¼ *inches.*

1563—CYLINDRICAL WATER JAR

(1480) Fine white Hirado porcelain. Conventional wave designs engraved in the paste under a white glaze. Made at Mikawachi, province of Hizen. Teakwood cover, inlaid with silver wire, wave pattern. 1750.

Height, 7½ *inches.*

1564—CYLINDRICAL WATER JAR

(1479) Hirado porcelain of pure white texture. Leafy scrolls painted in fine cobalt blue under the glaze. Made at Mikawachi, province of Hizen. 1800.

Height, 7½ *inches.*

1565—LARGE GLOBULAR JAR, WITH COVER

(1494) Fine white Hirado porcelain. Decoration of plum and chrysanthemum flowers, rich plumaged birds and butterfly painted in blue under the glaze and various enamels applied over the glaze. Made at Mikawachi, province of Hizen. 1800.

Height, 8 *inches.*

1566—CAKE TRAY ON TRIPOD

(1486) Hirado porcelain of fine texture. Covered with a clouded blue glaze in imitation of lapis lazuli. Made at Mikawachi, province of Hizen. 1800.

Diameter, 8 *inches.*

1567—SAKE BOTTLE

(1477) Globular shape, with tall slender neck. Pure white Hirado porcelain. Decoration of garden scene of group of boys enjoying cock fight, painted in fine blue. Made at Mikawachi, province of Hizen. 1750.

Height, 8 *inches.*

1568—VASE

(1476) Oviform, with bold flaring mouth and stork-shape handles. Hirado porcelain of pure white texture. Finely painted decoration of pine and bamboo in mazarine blue, applied under the glaze. Made at Mikawachi, province of Hizen. 1750. Tall teakwood stand.

Height, 8 *inches.*

1569—PEAR-SHAPED VASE

(1475) Fine white Hirado porcelain. Seven boys at play under pine trees, delicately painted in blue under the glaze. Made at Mikawachi, province of Hizen. 1750.

Height, 8 *inches.*

1570—SHELL-SHAPED DISH

(1506) Fine white Hirado porcelain. Mottled brown glaze, decoration of floral scrolls in various enamel colors. Made at Mikawachi, province of Hizen. 1800.

Diameter, 8 *inches.*

1571—HANGING VASE

(1495) Hirado porcelain. Fine white clay, partly glazed with brown, blue, and white enamel colors; pine branch, rock, and grasses, in low relief. Made at Mikawachi, province of Hizen. 1700.

Height, 8 *inches.*

1572—LARGE GLOBULAR JAR

(1504) Hirado porcelain of pure white and sonorous texture. Chinese symbols of long life and happiness, numerous crests and medallions painted in fine mazarine blue under the glaze. Made at Mikawachi, province of Hizen. 1800. Teakwood stand and lacquer cover.

Height, 8 *inches.*

1573—OKIMONO

(2330) Life size rooster. Hirado porcelain. Covered with a pale blue glaze, skilfully modelled. Made at Mikawachi, province of Hizen. 1750.

Height, 8 *inches; diameter,* 8 *inches.*

1574—LARGE BOWL

(1501) Fine white Hirado porcelain of sonorous texture. Wave designs carved in the paste and flying bird in blue under the glaze. Made at Mikawachi, province of Hizen. 1750.

Diameter, 8½ *inches.*

1575—CYLINDRICAL VASE

(1500) Shape of tree trunk. Fine white Hirado porcelain. Covered with chocolate brown glaze. Made at Mikawachi, province of Hizen. 1750.

Height, 8½ *inches.*

1576—SAKE BOTTLE

(1503) Pure white Hirado porcelain. Flowers and vegetables, painted in fine under-glaze blue. Made at Mikawachi, province of Hizen. 1800.

Height, 10 *inches.*

1577—OVIFORM VASE

(1482) Fine white Hirado porcelain. Covered with a celadon glaze, and decoration of bamboo in white outline. Made at Mikawachi, province of Hizen. 1750.

Height, 10 *inches.*

1578—OKIMONO

(2324) God of Longevity. Strongly modelled in Hirado porcelain. Face and hands are thinly glazed in brown, the cap and dress are covered with celadon glaze, and his sceptre and shoes are enamelled in black. Made at Mikawachi, province of Hizen. 1850.

Height, 10 *inches.*

1579—OKIMONO

(2323) Jar and group of five boys. Hirado porcelain. White, brown, blue, and celadon glazes. Made at Mikawachi, province of Hizen. 1800.

Height, 10 *inches.*

1580—VASE

(2305) Clump of bamboos and figures. Modelled in Hirado porcelain, covered with white, brown, and blue glazes. Made at Mikawachi, province of Hizen. 1750.

Height, 10 *inches.*

1581—OVIFORM SAKE BOTTLE

(1497) With indented sides. Unglazed Hirado porcelain. Decoration of tiger flowers, dragon and wave designs carved in the paste, silver stopper. Made at Mikawachi, province of Hizen. 1650.

Height, 10¼ *inches.*

1582—LARGE VASE

(1499) Globular body, with bold flaring mouth and two frogs forming handle at neck. Pure white Hirado porcelain of dense texture. Finely painted decoration of weeping willows and runing stream, in fine cobalt blue under the glaze. Made at Mikawachi, province of Hizen. 1700.

Height, 12½ *inches.*

1583—MINIATURE SAKE CUP

(1529) Nabeshima thin porcelain. Bamboo and birds, painted in cobalt blue. Made at Okawachi, province of Hizen. 1800.

Height, 1 *inch.*

1584—BEAD

(1520) Nabeshima porcelain. Decoration of floral scroll, in red over and in blue under the glaze. Made at Okawachi, province of Hizen. 1800.

Diameter, 1 *inch.*

1585—WRITER'S WATER BOTTLE

(1526) Clear white Nabeshima porcelain. Chrysanthemums, painted in blue under the glaze, and carved in relief around the mouth and the central opening. Made at Okawachi, province of Hizen. 1800.

Diameter, 1¾ *inches.*

1586—INCENSE BURNER

(1512) Fine white Nabeshima porcelain. The Nabeshima crests surrounded by floral scroll, pencilled in gold over the glaze. Made at Okawachi, province of Hizen. 1750.

Height, 1¾ *inches.*

1587—NETSUKE

(1521) Egg shape. Fine white Nabeshima porcelain. Dog foo and peony flower in blue. Made at Okawachi, province of Hizen. 1750.

Diameter, 2 inches.

1588—MINIATURE JAR

(1547) Fine white Nabeshima porcelain. Bamboo and plum branches in blue. Made at Okawachi, province of Hizen. 1800.

Diameter, 2½ *inches.*

1589—WINE CUP

(1517) Fine Nabeshima eggshell porcelain. Maple branch, in gold and red over and in blue under the glaze. Made at Okawachi, province of Hizen. 1800.

Height, 2½ inches.

PROVINCE OF KAGA

The name of this province, like that of Satsuma, has become widely known through its faïence and porcelain. The output of the Kaga ovens in furnishing pottery for the world's demand is very great. Yet just in proportion to the

effort to fill this demand is seen a corresponding deterioration in the work. One had only to compare the exhibit of Kaga potters at Chicago in 1893 with a similar exhibit in Philadelphia in 1876 to realize this deterioration. There is little variation to be seen in the pottery. One piece of the bright red and gold decorated faïence of Kaga will stand as a type for the thousands of pieces exported. The difference between this modern stuff and the original red is very striking.

KUTANI.—The pottery derives its name from the village in which it was first made. Pieces in the form of tea-bowls, tea-jars and the like were first made by Tamura Gonzayemon in the first half of the seventeenth century. His work followed Seto models, and it is possible that some of the tea-jars above catalogued were made by him. In 1650 Gotō Saijirō began the making of porcelain after his return from Hizen, to which place he had gone to learn the secrets of the art. He worked with Kakiyemon, and went so far as to marry his daughter in order the more readily to learn the mysteries of porcelain decoration. The famous artist came to Kaga at this time and made many designs for porcelain decoration. Mr. Takano, an intelligent citizen of Kaga, told me that Yoshiya Hachiroyemon, a native of Kaga, in the early part of the century, copied designs from an old book in which were pictures of famous Chinese inks. These sticks of ink had in relief pictures of dragons and other mythological creatures, and hence in old red Kutani one sees these subjects used as motives in decoration. Native authorities say that green Kutani dates back to 1680 or thereabouts, and that red Kutani began in the early years of this century with Hachiroyemon. In 1815, owing to a disastrous landslide, the ovens were removed from Kutani to the village of Yamashiro, some distance from Kutani, and here they have remained, though the product is still signed with the old mark Kutani. There are a number of other places in Kaga where red Kutani is made. It is said that the Kutani showing a cloudy or mottled red was decorated in Kaga, while the red applied evenly has been decorated in Tōkyō.

1590—FLAT INCENSE BOX

(1698) Kutani porcelain of thick texture. Minutely painted landscape in black and purple, on a yellow ground, with bands of blue, green and yellow. Made at Kutani, province of Kaga. Mark, Bunsei Fuku. 1820.

Height, 2 inches.

1591—SMALL INCENSE BURNER

(1691) Kutani porcelain of white hard texture. Landscape and pine willows and flowers, in circular panels of white, surrounded by a green ground covered with scroll designs in black. Made at Kutani, province of Kaga. 1800.

Diameter, 2½ inches.

1592—INCENSE BOX

(1694) Gourd-shaped. Kutani porcelain. Landscape, in green, purple, yellow, and red enamels over the glaze. Made at Kutani, province of Kaga. 1750.

Height, 2½ inches.

1593—SAKE CUP

(1705) Kutani porcelain of white texture. Coated with a green glaze and decorated with maple leaves in purple, yellow and black. Made at Kutani, province of Kaga, Fuku. 1800.

Diameter, 2½ inches.

1594—INCENSE BOX

(1704) Kutani porcelain. Flowers and scrolls on lid, painted in yellow, purple and blue, surface of box covered with an opaque green glaze, and scroll design painted in black. Made at Kutani, province of Kaga, Fuku. 1800.

Diameter, 2¾ inches.

1595—RECTANGULAR INCENSE BURNER

(1697) Kutani porcelain. Bamboo, pine, and plum design in red, green, and purple enamels, over a red and white square-pattern. Made at Kutani, province of Kaga. With open-work shakudo cover. 1750.

Height, 2¾ inches.

1596—SQUARE INCENSE BURNER

(1695) Kutani porcelain. Four panels, with figures of Japanese children at play, in enamel colors; fine diaper border decoration. Made at Kutani, province of Kaga. 1800.

Height, 3 inches.

1597—CYLINDRICAL TEA JAR

(1696) Kutani porcelain of fine white texture. Bamboo, pine, and plum, and irregular bands of diapers in green, purple, and red enamels over the glaze. Made at Kutani, province of Kaga. 1750.

Height, 3 inches; diameter, 2½ inches.

1598—TEA JAR

(1699) Kutani porcelain. Covered with a silver and red glaze. Made at Kutani, province of Kaga. Mark, thread lines. 1850.

Height, 3 *inches.*

1599—INCENSE BURNER

(1701) Kutani porcelain. Bright red glaze, with dragon in gold and wave designs in silver. Made at Kutani, province of Kaga. 1850. With open-work shakudo lid.

Height, 3 *inches; diameter,* 3 *inches.*

1600—TEA BOWL

(1720) Kutani porcelain of fine white hard texture. Brocade design and various borders painted in enamel colors over a pale yellow glaze. Made at Kutani, province of Kaga. Mark, Fuku. 1800.

Diameter, 3½ *inches.*

1601—PLATE

(1718) Leaf shape. Kutani porcelain. Covered with white glaze, and decorated with peach and flowers in yellow, green, purple, and blue enamels. Made at Kutani, province of Kaga, by Yeiraku. "Kutani-ni oite Yeiraku Tsukuru," in black. 1858.

Diameter, 3½ x 5½ *inches.*

1602—GLOBULAR FIRE BOWL

(1709) Kutani porcelain. Covered with a metallic brown glaze, and peony flowers painted in green and purple enamels. Made at Kutani, province of Kaga. 1750.

Height, 3½ *inches; diameter,* 5½ *inches.*

1603—SQUARE INCENSE BURNER

(1707) With open-work silver cover. Kutani porcelain of dense texture. Birds, landscape, plum and crests in various enamel colors in white panels. Made at Kutani, province of Kaga. 1750.

Height, 3½ *inches; diameter,* 3½ *inches.*

1604—COVERED RICE BOWL

(1700) Kutani porcelain of thin white texture. Numerous circles, painted in coral-red, crests of the Prince of Kaga in silver applied over the glaze. Made at Kutani, province of Kaga. 1800.

Diameter, 4 inches.

1605—BOWL

(1689) Kutani porcelain of thin white texture. Plum tree, painted in brown and silver on a coral-red ground. Borders of leaf and fret designs. Made at Kutani, province of Kaga. 1750.

Diameter, 4 inches; height, 2½ inches.

1606—TEA BOWL

(1727) Kutani porcelain of thick white texture. Dragons and wave designs, painted in gold on a red ground. Made at Kutani, province of Kaga. Yeiraku (written). 1800.

Diameter, 4½ inches; height, 2½ inches.

1607—COVERED BOWL

(1721) Kutani porcelain of hard white texture. Brocade designs, in gold and silver on a dull red ground. Made at Kutani, province of Kaga. 1750. Teakwood stand.

Diameter, 4½ inches.

1608—FIRE BOWL

(1708) Kutani stoneware. Crude floral designs in green, purple and yellow running glaze. Made at Kutani, province of Kaga. 1800.

Diameter, 4½ inches; height, 3 inches.

1609—SAUCER

(1703) Kutani porcelain of hard reddish texture. Melon and vine, painted in yellow, green and purple. Made at Kutani, province of Kaga. Mark, Fuku. 1750.

Diameter, 4½ inches.

1610—TALL BOWL ON FEET

(1702) Kutani porcelain of thin texture. Bright green glaze, with peony and scroll designs painted in purple, yellow and black. Made at Kutani, province of Kaga. Mark, Fuku and Kasui. 1850.

Diameter, 5 inches; height, 4½ inches.

1611—TEA BOWL

(1719) Kutani porcelain of hard white texture. Partly covered with tea-brown glaze, and leafy scroll in yellow and black on a white ground. Made at Kutani, province of Kaga. 1750.

Diameter, 5¼ inches.

1612—BOWL, WITH SILVER RIM

(1706) Kutani porcelain. Inner and outer surface decorated with bold floral designs in green and purple upon a yellow stippled ground. Made at Kutani, province of Kaga. Fuku. 1800.

Diameter, 5½ inches; height, 2½ inches.

1613—SAKE BOTTLE

(1725) Kutani faïence of fine gray texture. Creamy-white crackled glaze, with a mottled running glaze at neck. Made at Kutani, province of Kaga. Mark, Yeiraku (imp.). 1850.

Height, 6 inches.

1614—SAKE BOTTLE

(1722) Gourd-shaped. Kutani stoneware of hard reddish texture. Covered with a gray glaze, and decorated with a river view and mountain scenery in green, purple and yellow. Made at Kutani, province of Kaga. Mark, obscure. 1800.

Height, 6½ inches.

1615—OCTAGONAL WATER JAR

(1726) Kutani porcelain of dense texture. Incised and relief decoration of flowers and diaper patterns beneath green, yellow and plum color glazes. Lacquered lid. Made at Kutani, province of Kaga. Mark, cross. 1750.

Height, 6½ inches; diameter, 6½ inches.

1616—CYLINDRICAL WATER JAR

(1724) Kutani stoneware of hard gray texture. Covered with metallic brown running glaze. Made at Kutani, province of Kaga. 1750.

Height, 6¾ inches.

1617—OBLONG TRAY

(1712) Kutani porcelain of clear white texture. Landscape panel and grape vine painted in green, purple, and yellow enamels. Made at Kutani, province of Kaga. Fuku. 1750.

Length, 7 inches; width, 3½ inches.

1618—BOWL

(1688) Kutani porcelain of thin sonorous texture. Hōwō and Shishi in enamel colors and gold over the glaze, and blue under the glaze. Made by Yeiraku at Kutani, province of Kaga. Mark, Kutani ni oite Yeiraku Tsukuru, in black enamel. 1858.

Diameter, 7 inches; height, 3½ inches.

1619—SAKE BOTTLE

(1692) Ring-shaped. Kutani porcelain of dense texture. Leaf scrolls and diaper patterns in purple and green. Made at Kutani, province of Kaga. 1750.

Height, 7½ inches.

1620—WATER JAR, WITH COVER

(1690) Oviform. Kutani porcelain of thick texture. Scene depicting rice culture, wave design and leaf border, painted in bright green, purple and yellow. Made at Kutani, province of Kaga. Mark, Fuku. 1700.

Height, 8 inches; diameter, 7½ inches.

1621—SAKE BOTTLE

(1715) Gourd-shaped. Kutani porcelain of hard white texture. Peony flowers in black, green, and purple enamels on yellow ground. Made at Kutani, province of Kaga, Fuku. 1800.

Height, 8½ inches.

1622—PLATE

(1717) Kutani porcelain of thin white texture. Plum tree, two birds and rocks, painted in blue, red, purple and yellow enamels. Made at Kutani, province of Kaga. 1700.

Diameter, 8½ *inches.*

1623—SAKE BOTTLE, WITH METAL BAND FOR HANGING

(1716) Gourd-shaped. Kutani porcelain of white hard texture. Covered with a rich green glaze and leafy scrolls painted in black. Made at Kutani, province of Kaga. 1750.

Height, 8¾ *inches.*

1624—BOWL

(1686) Kutani porcelain of fine thin texture. Covered with a striped pattern of coral red, gold and silver alternating. Made at Kutani, province of Kaga. 1850.

Diameter, 8¾ *inches; height,* 2½ *inches.*

1625—LARGE TEA JAR

(1723) Oviform. Kutani stoneware of hard reddish texture. Covered with dark brown glaze, with bands of incised basket pattern. Made at Kutani, province of Kaga. 1800.

Height, 9 *inches.*

1626—SAKE BOTTLE

(1710) Oviform. Kutani porcelain of hard paste texture. Tree peony, arabesques, and various borders, painted in red, green and yellow enamel colors. Made at Kutani, province of Kaga. 1750.

Height, 9½ *inches.*

1627—SAKE BOTTLE

(1693) Oviform. Kutani porcelain of white hard texture. Decoration in red, green and yellow. Made at Kutani, province of Kaga. 1700.

Height, 10 *inches.*

1628—SAKE BOTTLE

(1714) Pear-shaped. Kutani porcelain of thin texture. Medallions of flowers and crests in colored enamels. Made at Kutani, province of Kaga. 1750.

Height, 10½ *inches.*

1629—SAKE BOTTLE

(1713) Tall oviform. Kutani porcelain of white hard paste. Flowers and symbols in bright enamel colors in various white panels; ground of bold leafy scrolls, painted in dark red. Made at Kutani, province of Kaga. 1750.

Height, 11½ *inches.*

1630—JAR, WITH COVER

(1711) Oviform. Kutani porcelain of thick white texture. Flowers, fruits and vines, painted in bright green, red, purple and yellow enamels. Made at Kutani, province of Kaga. 1700.

Height, 11½ *inches.*

1631—TALL CYLINDRICAL VASE

(1687) Kutani porcelain of clear white texture. The decoration in fine mazarine blue under the glaze, consists of numerous medallions, within which are birds, flowers, and symbols of long life; intervening spaces covered with conventional scrolls and sacred animals, border at foot and shoulder of sceptre heads and gadroons. Made at Kutani, province of Kaga. Mark, Kayo utani Gankwado sei, painted in blue. 1850. Teakwood stand.

Height, 15 *inches; diameter,* 5¼ *inches.*

1632—INCENSE BOX

(2344) Sleeping duck. Kaga porcelain. Coarse white clay, with blue, green, purple, and yellow enamels over the glaze. Made at Kutani, province of Kaga. 1850.

Height, 1½ *inches; length,* 3 *inches.*

1633—OKIMONO

(2346) Seated figure of a Japanese woman in the Genroku costume. Kaga porcelain. White hard paste. Decoration of floral sprays in brocade designs in blue under the glaze and in black, green, red and gilt over the glaze. Made at Kutani, province of Kaga. 1800. Teakwood stand.

Height, 6½ *inches.*

1634—OKIMONO

(2342A) Daikoku with a counting-board. Kaga porcelain. Coarse gray clay, decorated in green, purple, and blue enamels over a dull white glaze. Made at Kutani, province of Kaga. 1800.

Height, 7¼ *inches.*

1635—OKIMONO

(2343) Yebisu with a ledger. Kaga porcelain. Coarse white clay. Decoration of fisher and bamboo branches in blue, green, and purple enamels over a dull white glaze. Made at Kutani, province of Kaga. 1800.

Height, 7¼ *inches.*

1636—INCENSE BURNER

(2345) Design of rooster. Kaga porcelain. Coarse gray clay. Decoration in black, blue, green, red, and yellow enamels over the glaze. Made at Kutani, province of Kaga. 1700.

Height, 11 *inches.*

SEVENTH AFTERNOON'S SALE

WEDNESDAY, FEBRUARY 1ST, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

ANTIQUE JAPANESE POTTERY

PROVINCE OF KII

The pottery of this province is widely known abroad through the clear light blue and other colored glazes, notably the yellow, green and purple, with which the western market has been flooded. Pottery similar to this, though of poorer quality, has been made elsewhere in Japan, but the stuff originated in Wakayama. The early work had considerable merit.

KAIRAKUYEN.—At Nishihama, a little west from Wakayama, was the villa of a former Daimyō of the province. The garden of this place was known as Kairkuyen, and here, in the beginning of the century, an oven was built, and pottery was made for the tea service. Precisely what kinds were made before the advent of Zengoro Hōzen, in 1828, I have not learned. With the advent of Hōzen (the eleventh Yeiraku) it is said an improvement took place in the character of the pottery; at all events the Daimyō of Kii, in acknowledgment of the new glazes introduced by Hōzen, presented this celebrated potter with two seals, a silver and a gold one, on which were the characters Kahin Shiriu and Yeiraku respectively. Whether these were impressed on pottery made in Kairakuyen, or were used after he returned to Kyōtō, I have never clearly ascertained. Specimens thus signed are placed with the family's work under Kyōtō. Authorities say that on the death of the Daimyō, in 1844, the oven was closed. I learned, however, at the place that the work continued until 1868. The pottery is also known as Oniwa (Honorable Garden), but the name Kairakuyen is retained, as all the pieces are thus signed.

1637—INCENSE BOX

(2349) Lion in repose. Kishiū porcelain. Turquoise glaze. Made at Otokoyama, province of Kii. Mark, Nanki Otokoyama, in blue. 1850.

Size, 2 x 3½ inches.

1638—CAKE DISH

(2348) Turtle of longevity. Kishiu porcelain, covered with a white glaze and decorated in cobalt blue. Made at Otokoyama, province of Kii. Mark, Nanki Otokoyama. 1850.

Height, 5 inches; length, 11½ inches.

1639—OKIMONO

(2347) Genius with a rat. Kishiū porcelain. Dull celadon glaze. Made at Otokoyama, province of Kii. Mark, Nanki Otokoyama, painted, and Semba, impressed. 1850.

Height, 6½ inches.

1640—WATER JAR

(1736) Gourd-shaped. Kairakuyen faïence of red texture. Covered with a turquoise blue and mottled brown glaze, incised archaic designs. Made at Kairakuyen, province of Kii. 1830.

Height, 6½ inches.

1641—TEA JAR

(1729) Kairakuyen faïence of gray texture. Covered with a running glaze of blue and purple over gray. Made at Kairakuyen, province of Kii. 1830.

Height, 4½ inches.

1642—TEA BOWL

(1737) Kairakuyen faïence of fine gray texture. Thick running glaze of green, purple, blue and white. Made at Kairakuyen, province of Kii. 1830.

Diameter, 5 inches.

1643—CYLINDRICAL JAR

(1738) Kairakuyen porcelain. Rich purple, turquoise-blue and yellow glazes, with flowers in relief under the glaze. Made at Kairakuyen, province of Kii. 1800. Black lacquer cover.

Diameter, 5 inches.

1644—SAKE BOTTLE

(1730) Globular-shaped. Kairakuyen faïence of pale yellow texture. Covered with a turquoise-blue glaze, which is minutely crackled; splashes of purple round neck and at shoulder. Made at Kairakuyen, province of Kii. 1830.

Height, 5 inches.

1645—SAKE BOTTLE

(1728) Gourd-shaped. Kairakuyen porcelain of thin white texture. Covered with an opaque yellow glaze; vine modelled in relief and glazed in pale green. Made at Kairakuyen, province of Kii. Kairakuyen Sei, impressed. 1830.

Height, 7 inches.

1646—OVIFORM VASE

(1731) Kairakuyen porcelain. Fine purple and turquoise-blue running glaze, mouth rimmed with silver. Made at Kairakuyen, province of Kii. 1830.

Height, 9½ inches.

OTOKOYAMA.—The oven was opened in the early part of the last century. A variety of pottery was made, including blue and white porcelain. The work ceased in 1830. In 1850 an attempt was made to produce typical Kairakuyen signed with the mark Nanki Otokoyama. This work shortly after stopped. In 1870 a new company was formed, and Tanzen, of Kyōtō, was placed in charge of the work. After a year's trial, and failure, the oven was closed again. After this the old potters of Otokoyama began again, only to close shortly after loss. The sequence of the work is as follows: Blue and white, beginning of the century: Kairakuyen style, 1850; Awata-like bowls, under Tanzen, 1870.

1647—SMALL BOTTLE-SHAPED VASE

(1734) Otokoyama porcelain. Leafy scrolls in blue enamel over a metallic brown glaze. Made at Otokoyama, province of Kii. Nanki Otokoyama in blue. 1850.

Height, 4½ inches.

1648—BOTTLE-SHAPED VASE

(1735) With tubular handles for hanging. Otokoyama porcelain. Brocade and other designs in blue under the glaze. Made at Otokoyama, province of Kii. Mark, Nanki Otokoyama, in blue. 1850.

Height, 6 inches.

1649—OVIFORM VASE

(1733) Otokoyama porcelain of thin texture. Symbols, floral scrolls and various borders engraved in low relief in the paste and covered with turquoise-blue glaze on an orange yellow ground. Made at Otokoyama, province of Kii. Mark, Nanki Otokoyama, in blue. 1850.

Height, 9½ inches.

PROVINCE OF MUSASHI

The potteries of this province are mostly within or near the city of Tōkyō. In glancing at the case containing the pottery of Musashi one fails to see any characteristic feature or cachet, so to speak. The Musashi pottery in this respect stands in marked contrast to the pottery of other provinces. One has only to recall the pottery of Iwaki, Iga, Harima, Bizen, Higo and certain other provinces to note their pronounced individuality. The absence of this individuality in Musashi is easily understood. With the enforced presence in Yedo in past times of the Daimyōs of every province, with the retainers, potters, metal workers and other artificers forming part of the retinue, the diversity is readily accounted for. In many instances ovens were erected in the Yashiki, and potters of skill were brought from various provinces, each continuing, with slight changes, his own peculiar methods. Thus potters from Yamashiro, Owari, Omī, Kii and other provinces introduced their own provincial styles. Tōkyō, also, being a great commercial centre, naturally attracted potters from various parts of the empire. As a result of these circumstances a great diversity is seen in the character of the pottery. It is recorded that the first oven in Tōkyō was built at Akasaka in 1630, by order of the third Shōgun, Iyemitsu, potters from Ōsaka being ordered to make pottery after the style of their Ōsaka work. Previous to the above date, however, roofing tiles had been made in the last years of the sixteenth century. After the Ōsaka potters, came respectively the potters of Imado, notably Hanshichi; the Ise potter at Kommemura, and the Kyōtō potter, Kenzan, at Iriya. The work of the Tōkyō potters was altogether too recent, and perhaps too poor, to gain recognition from the lovers of the tea-cult; consequently the labor of ascertaining the history of the early Tōkyō potteries has been difficult and uncertain.

SUMIDAGAWA.—In the beginning of the century a potter known as Kikkutei established an oven in Sumidagawa, Yedo, and made a soft Raku pottery. The work of the first generation was quaint and interesting. In 1875 the third generation was at work, and the pottery shows the usual deterioration.

1650—TEA BOWL

(1756) Sumidagawa faïence of soft reddish texture. Salmon color glaze, with cherry blossoms outlined in white. Made at Sumidagawa, Tokio, province of Musashi. Mark, obscure. 1850.

Diameter, 4¼ inches.

1651—TEA BOWL

(1754) Sumidagawa faïence of soft, reddish texture. Red Raku glaze. Made at Sumidagawa, Tokio, province of Musashi. Mark, Rokujuichi Tsukuru (made at 61st year), incised, and a seal impressed, obscure. 1850.

Diameter, 5¼ inches; height, 2½ inches.

1652—BOWL

(1742) Sumidagawa faïence. A mass of cherry blossoms delicately painted in colors on a creamy white crackled glaze. Made at Sumidagawa, Tokio, province of Musashi. 1860.

Diameter, 5½ inches.

KENZAN.—From a late manuscript of Ninagawa the following information is derived: Kenzan (Ogata Shinshō) came from Kyōtō and built an oven in Iriya, Tōkyō. Here he made a kind of soft pottery in the form of square trays, rarely bowls. These were decorated with flowers, etc., in dark brown or black, poems were also inscribed upon them, and the signature of the potter was written on the bottom in the bold characters in black. In one case, at least, his brother, the famous artist Kōrin, decorated a piece, signing his name as painter (see Catalogue No. 4035). Kenzan died in 1743, at the age of eighty-one. A pupil of Kenzan inherited his name, and continued making the same kind of pottery, signing with the name of Kenzan. In 1767 he gave the name of Kenzan to his pupil Miyasaka, who continued the work in precisely the same spirit, signing his pieces Kenzan. He finally transferred this family name and oven to his wife in 1810.

1653—NAPKIN VASE

(1745) Cylindrical-shaped. Iriya faïence. Chrysanthemum flowers in colors over a creamy-white glaze. Made by Kenzan in Iriya, Tokio, province of Musashi. Kenzan, in brown. 1730.

Height, 2¼ inches.

1654—SQUARE CAKE TRAY

(1744) Iriya faïence of soft yellow texture. Winter landscape in low tones in a pale gray glaze. Poem in brown on reverse. Made by Kenzan at Iriya, in Tokio, Musashi. Mark, Kenzan Shokosai sei Shosu, in brown. 1730.

Diameter, 6½ inches.

1655—CAKE DISH

(1743) Lozenge-shaped. Iriya faïence of soft white texture. Narcissus and a verse in Chinese characters painted in brown on a yellow-white glaze. Made by Kenzan at Iriya, in Tokio, province of Musashi. Kenzan sei, painted. 1730.

Diameter, 6¾ x 5 *inches.*

KIKKŌ.—Kikkō of Osaka came to Yedo in 1855 and built an oven at Mukōjima, using Kikkō and Jūsan Ken as signatures. He died in 1861. His adopted son, Ichiro, with the pseudonym of Shogetsu, continued the work, using the incised mark Bokusui-hen sei, and sometimes Ichiro. He died in 1864, aged forty-four. His widow continued the work until 1868. Since then inferior pottery has been made bearing the mark Kikkō. As to the generations of this family, it is difficult to state. The best work was done by the original Kikkō in Settsu, Suō and Shinano.

1656—OKIMONO

(2371) Turtle. Kikkō faïence. Soft yellowish clay, covered with yellow glaze. Made by Kikkō at Osaka, province of Settsu. Mark, Kikkō, impressed. 1850.

Height, 2¼ *inches; length,* 6½ *inches.*

1657—TEA BOWL

(1749) Kikkō faïence. Two crests incised and filled with gold leaf, on a thick black Raku glaze. Made by Kikkō in Tokio, province of Musashi. Kikkō, impressed. 1850.

Height, 2¼ *inches; length,* 6½ *inches.*

1658—CAKE DISH

(1748) Leaf-shape. Kikkō faïence of soft reddish texture. Covered with an apple-green opaque glaze over a pronounced crackle. Made by Kikkō in Tokio, province of Musashi. Mark, Kikkō, impressed. 1860.

Diameter, 6¾ *inches.*

1659—LARGE PLATE

(1759) Chrysanthemum-shaped. Kikkō faïence of soft reddish texture. Covered with a thick salmon color raku glaze. Leaf in rich dark green and seed pod in golden yellow. Made by Kikkō at Sumidagawa, Tokio, province of Musashi. Mark, Kikkō, impressed, and "Boko-no hotori-ni oité Korewo Seisu," incised. 1860.

Diameter, 13½ *inches.*

RAKURAKUYEN.—In the Yashiki of the Daimyō of Ōwari was a garden known as Rakurakuyen. An oven was built in this garden by direction of the old prince of Ōwari in 1804, and potters from Seto, Ōwari, were called to take charge of it. The essays were mostly in true Seto style of that date, with some departures near the end of the work. The signature was Rakurakuyen, impressed. Masaki of Nagoya was in charge for a while, and pottery made by him bore the additional mark Masaki. The clay was at one time brought from a quarry near Seto, and pieces made from this clay have the mark Sobokai accompanying that of Rakurakuyen. The pottery was vigorous, tasteful and in rigid adherence to the tea-cult. The work ceased in 1830.

1660—OKIMONO

(2351) Sacred lion with ball. Rakurakuyen stoneware. Hard gray clay covered with a yellowish-brown glaze. Made at Rakurakuyen in Tokio, province of Musashi. Mark, Rakurakuyen Sei, impressed. 1830.

Height, 3 *inches.*

1661—TEA BOWL

(1753) Rakurakuyen stoneware. Covered with a pale green crackle glaze. Young pines in white under the glaze. Made by Masaki at Rakurakuyen, Tokio, province of Musashi, with clay from Sobokai, Owari. Sobokai, stamped, and Masa incised. 1830.

Diameter, 3½ *inches.*

1662—CYLINDRICAL WATER JAR

(1752) Rakurakuyen stoneware. Dark blue glaze, with splashes of white. Lacquer lid. Made at Rakurakuyen, province of Musashi. Rakurakuyen sei, impressed. 1820.

Height, 6 *inches; diameter,* 5¼ *inches.*

1663—OKIMONO

(2352) Group of eight turtles on rock. Rakurakuyen stoneware of gray texture. Covered with a mottled brown glaze. Made by Masaki at Rakurakuyen Tokio, province of Musashi. 1820.

Height, 6 *inches; diameter,* 11 *inches.*

1664—CYLINDRICAL WATER JAR

(1751) Rakurakuyen stoneware of hard gray texture, of dull gray crackle glaze; lacquer lid. Made at Rakurakuyen, Tokio, province of Musashi. Marks, Rakurakuyen and Matsu kaze no sato, impressed. 1820.

Height, 6¼ inches; diameter, 5½ inches.

1665—CAKE DISH, POMEGRANATE DESIGN

(1750) Rakurakuyen stoneware. White hard paste. Decorated in blue under the glaze. Made at Rakurakuyen, Tokio, province of Musashi. Rakurakuyen sei, impressed. 1820.

Diameter, 6½ inches.

KENYA.—Miura Kenya, a potter of Tōkyō, began his work in Asakusa in 1830. Kenya was a great admirer of Haritsu and of the early Kenzan. He followed these artists as guides. His pottery signed Kenya shows the Kenzan spirit. If the records regarding the Kenzan generations are reliable, then many of the pieces made within forty years signed Kenzan may be the work of Miura Kenya.

1666—TEA BOWL

(1747) Kenya stoneware of hard reddish texture. Invested with a mottled tea color and gray glaze. Made by Kenya at Asakusa, Tokio, province of Musashi. Kenya, impressed. 1850.

Diameter, 4¼ inches; height, 2½ inches.

1667—FIRE BOWL

(1757) Kanya faïence of soft texture. Pale yellow-green and dense brown glaze over a crackle surface, and plum blossoms, painted in black, brown, and blue. Made by Kenya at Asakusa, Tokio, province of Musashi. Mark, Kenya, in purple. 1850.

Diameter, 4 inches.

1668—HEXAGONAL FIRE JAR

(1761A) With open-work metal cover. Kenya faïence of hard gray texture. Finely crackled gray glaze and decoration of coast scene, rocks, large spreading pine and pheasants in lapis blue over the glaze. Made at Asakusa, Tokio, province of Musashi. Mark, Kenya, in large circle, incised. 1830. Teakwood stand.

Height, 7 inches; width, 6¾ inches.

IMADO.—Under this general name must be included the productions of a number of potters who have, so far as I can ascertain, entitled their individual work Imado. The pieces are rarely signed. Some of the pottery is in the form of fire-vessels, soft, unglazed, with polished black surface; other forms have a beautiful mottled glaze with hard ringing clay. A number of red Raku pieces occur unsigned.

1669—VOTIVE OFFERING

(2350) Group of seven gods of happiness. Modelled in Imado faïence of soft yellowish texture and invested with lacquer in imitation of bronze; varnished with lacquer. Made by Benshi at Imado, in Tokio, province of Musashi. Mark, Benshi, impressed. 1772.

Height, 3½ *inches.*

1670—OKIMONO, FIGURE OF AN ARHAT

(2354) Imado faïence, decorated in green and red enamels of low tone. Fine gray clay. Made by Karaku at Tokio, province of Musashi Mark, Karaku Kojitsukuru, incised. 1850.

Height, 6 *inches.*

1671—INCENSE BURNER, ON TRIPOD

(1758) Lotus-shaped. Imado faïence of yellow texture. Opaque green glaze over a raku red glaze. Made by Shirai Hanshichi at Imado, Tokio, province of Musashi. Shirai Hanshichi, impressed. 1750.

Diameter, 6 *inches.*

1672—INCENSE BURNER

(2355) Form of elephant. Imado faïence. Soft yellowish-white clay, decorated in dull white, red, and green. Made by Ritsuo, at Imado, province of Musashi. Mark, Kwan (imp.). 1700.

1673—SHALLOW BOWL

(1760) Imado faïence of soft red texture, incised under surface. Made at Imado, province of Musashi. 1800.

Diameter, 7¼ *inches.*

PROVINCE OF NAGATO

With the exception of the province of Bizen there is no province in Japan where there is such uniformity in the general appearance of its pottery as in that of Nagato. A hundred—a thousand—specimens brought together only make more striking the slight variation between them. The Japanese experts seem readily to separate the pottery of Nagato under the names of Hagi, Matsumoto and Fukagawa, yet these distinctions become confusing when a large number of objects is brought together. The distinctions that they make between Matsumoto and Hagi are frivolous. Fukagawa certainly has a softer clay. An authority of 1700 mentions Hagi only. Ninagawa says Hagi is the general name for Matsumoto and Fukagawa; and yet Fukagawa is a separate town from Matsumoto. To make the discriminations more difficult, Nagato pottery is rarely signed; furnace-marks even are not seen; and so in many cases distinctions are impossible.

HAGI.—Japanese antiquarians make a distinction between Hagi and Ko Hagi, and though the distinction amounts to nothing save as a matter of age, there is yet a marked difference in the appearance of the older forms. Tōkikō says that Ko Hagi is often mistaken for early Ozumo, and this is doubtless due to Korean influence in both instances. According to Ninagawa and other authorities, the first potter of Hagi was a Korean named Rikei, afterwards called Sake Koraizsyemon. The descendants of Rikei attained the rank of Samurai.

1674—TEA CUP

(1764) Hagi stoneware of coarse sandy red texture. Pinkish-white glaze, applied in a manner to imitate shark's skin. Made at Matsumoto, province of Nagato. 1830.

Height, 2¼ inches; diameter, 2¾ inches.

1675—TEA BOWL

(1770) Hagi stoneware of hard sandy texture. Inside glazed with mottled black and white enamels which partially runs over on the outside. Made at Matsumoto, province of Nagato. 1800.

Diameter, 3½ inches.

1676—TEA BOWL

(1775) Hagi stoneware. Streaks of white and brown glazes interwoven. Made at Matsumoto, province of Nagato. 1800.

Diameter, 4 inches.

1677—SHALLOW BOWL

(1772) Hagi stoneware of hard reddish texture. Thick, white, running glaze. Made at Matsumoto, province of Nagato. 1800.

Diameter, 4¼ inches.

1678—TEA BOWL

(1776) Hagi faïence of light gray texture. Bluish-white *soufflé* glaze. Made at Matsumoto, province of Nagato. 1700.

Diameter, 4¾ inches.

1679—TEA BOWL

(1774) Hagi stoneware of pale brown texture. Opaque, light brown glaze, with purple shading. Made at Matsumoto, province of Nagato. 1750.

Diameter, 5 inches.

1680—CAKE DISH

(1767) Shape of rice bag. Hagi stoneware of fine gray texture. Dull white crackled glaze, with incised patterns. Made at Matsumoto, province of Nagato. 1800.

Diameter, 7 inches.

1681—CYLINDRICAL VASE

(1765) Hagi stoneware of dense texture. Covered with a thick bluish gray crackle glaze. Made at Matsumoto, province of Nagato. 1750.

Height, 5¼ inches.

1682—TEA BOWL

(1771) Hagi stoneware of coarse gray texture. Salmon pink crackle glaze. Made at Matsumoto, province of Nagato. 1750.

Diameter, 5½ inches; height, 3½ inches.

1683—SAKE BOTTLE

(1768) Gourd-shaped. Hagi stoneware of fine gray texture, with fluted body. Covered with blue-white crackled glaze. Made at Matsumoto, province of Nagato. 1750.

Height, 6 inches.

1684—SHALLOW BOWL

(1773) Hagi stoneware of soft brown texture. Covered with a gray crackled glaze. Made at Matsumoto, province of Nagato. 1750.

Diameter, 7 inches.

1685—LARGE HANGING JAR

(1769) Globular-shaped. Hagi stoneware of dense texture. Fine creamy-white crackled glaze. Made at Matsumoto, province of Nagato. 1800.

Height, 14½ inches; diameter, 13½ inches.

PROVINCE OF ŌMI

The merit of Ōmi pottery, like that of many other provinces in Japan, is that it has been true to its traditions. The large tea jars with typical Shigaraki clay have been the dominant form of its pottery for five hundred years. The luminous glazed tea jars and the delicate glazes seen in others are all good. With the invasions of Kyōtō potters at Beppo and Hikone, and a consequent introduction of Kyōtō styles, there has, nevertheless, been no sign of Ōmi potters degrading their art by appealing to the extraordinary tastes of foreigners. The typical pottery, Shigaraki, and probably the oldest pottery in the province (save that mentioned under early historic pottery), was made nearly a thousand years ago. With the exception of slightly different forms and the grime of age, this varies but little in general appearance from that made to-day.

SHIGARAKI—In the village of Shigaraki are the ruins of one of the oldest ovens in Japan. Ninagawa figures a little plate made of typical Shigaraki clay, dug up on the site of this oven, which he believes to be nearly nine hundred years old. He also figures a rough jar, to which is accorded an age of five hundred years; and in the collection there are specimens of Shigaraki showing successive periods up to the present day. They are all strikingly alike in clay and rough way of potting. In the latter part of the sixteenth century large jars for holding tea-leaves became very popular, as it was believed that the tea preserved better in pottery of this kind. Typical Shigaraki is unmistakable; the rough slightly reddish tinge to the clay, the coarse granules of silica partially fused, and, in recent specimens, the thin, transparent glistening glaze, with sometimes a thicker running over-glaze, render the pottery very distinctive. There are many forms of Shigaraki. In some the clay is finely sifted, and green, brown or glistening black glazes are used. These are rarely decorated. The tea-jars are either typical Shigaraki, or glazed after Seto style.

1686—TEA JAR

(1778) Gourd-shaped. Shigaraki stoneware of red sandy texture. Mottled brown glaze. Made at Shigaraki, province of Omi. Mark, thread lines. 1800.

Height, 2 inches.

1687—TEA JAR

(1777) Shigaraki stoneware of hard gray sandy texture. Light green thick glaze. Made at Shigaraki, province of Omi. Mark, thread lines. 1800.

Height, 2¼ inches.

1688—TEA JAR

(1792) Shigaraki faïence. Gray and buff crackled glaze, on a reddish gray clay. Made at Yuko, at Shigaraki, province of Omi. Yuko, impressed. 1800.

Height, 3¾ *inches.*

1689—TEA JAR

(1779) Gourd-shaped. Shigaraki stoneware of red, sandy texture. Brilliant brown glaze. Made at Shigaraki, province of Omi. Mark, thread lines. 1750.

Height, 3 *inches.*

1690—TEA JAR

(1780) Shigaraki stoneware. Mottled brown and black glaze, with white crackle round shoulder. Made at Shigaraki, province of Omi. Mark, thread lines. 1800.

Height, 3½ *inches.*

1691—TEA JAR

(1797) Shigaraki faïence of red brown texture. Dark brown metallic glaze, with streaks of mustard-yellow. Made at Shigaraki, province of Omi. 1750.

Height, 4 *inches.*

1692—TEA JAR

(1776) Pear-shaped. Shigaraki stoneware of gray sandy texture. Brilliant metallic brown glaze. Made at Shigaraki, province of Omi. 1800.

Height, 4 *inches.*

1693—OVIFORM JAR

(1795) Shigaraki stoneware of hard gray sandy texture. Covered with a green crackle glaze, with copper-red metallic mottling. Made at Shigaraki, province of Omi. 1850. Teakwood stand.

Height, 7 *inches.*

1694—SHALLOW BOWL

(1798) Shigaraki faïence. Rich salmon red raku glaze boldly crackled. The inner surface has been gilded and is partially worn off. Made at Shigaraki, province of Omi. Yuko (imp.). 1800.

Diameter, 7½ *inches.*

1695—WATER JAR

(1783) Cylindrical. Shigaraki stoneware of coarse texture. Partially covered with an olive green running glaze; crude incised decoration; lacquer cover. Made at Shigaraki, province of Omi. 1600.

Height, 8 inches; diameter, 5¾ inches.

1696—SAKE BOTTLE

(1781) Globular-shaped with tall slender neck. Shigaraki stoneware of gray, sandy texture. Covered with a thick green crackle glaze. Made at Shigaraki, province of Omi. 1750.

Height, 9½ inches.

1697—LARGE JAR

(1796) Oviform. Shigaraki stoneware of yellow sandy texture. Shoulder and neck covered with a sage green crackled glaze, with splashes of white, the lower portion covered with a brilliant brown glaze over a pronounced crackle. Made at Shigaraki, province of Omi. 1850.

Height, 10¾ inches.

1698—LARGE SAKE BOTTLE

(1698) With indented sides, bulb-shaped. Shigaraki stoneware of hard gray sandy texture. The body covered with dark brown glaze over an incised basket pattern. Neck and shoulder covered with a gray crackle glaze. Made at Shigaraki, province of Omi. 1800.

Height, 11½ inches.

ZEZE.—The term Zeze, with the loyal antiquarians of Ōmi, covers a wide range of ovens and potters. The name is here restricted to certain tea-jars and other forms which, while resembling Takatori, yet vary in certain characters.

1699—TEA JAR

(1787) Zeze stoneware of hard gray texture. Dark brown running glaze. Made at Zeze, province of Omi. Mark, thread lines. 1750.

Height, 2¼ inches.

1700—TEA JAR

(1793) Zeze stoneware. Partially covered with brown metallic glaze. Made at Zeze, province of Omi. Mark, thread lines. 1700.

Height, 3½ inches.

1701—LARGE BOWL

(1788) Zeze faïence of sonorous texture. Covered with a light chocolate color glaze. Made at Zeze, province of Omi. 1650.

Diameter, 11½ inches; height, 5 inches.

KOTŌ.—Pottery known as Kotō was made at Sawayama, east of Hikone castle, by order of the Hikone family. The oven was started in 1818, and a potter from Kyōtō was placed in charge of it. No special merit was shown in the work until within recent years, when a number of potters from Kyōtō and Seto were engaged. This accession resulted in a new departure, and pottery after Seto and Kyōtō models, with porcelain and celadon as well, and suggestions of green and red Kutani were among the essays. The work was of short duration, for, on the assassination, by Mito Rōnins, of the head of the Hikone family, the oven was abandoned.

1702—CYLINDRICAL VASE

(1784) Kotō porcelain. Clear white hard paste. A gathering of Chinese poets and sages, landscape and mountain scenery, painted in red and gold over the glaze. Made at Hikone, province of Omi. 1850.

Height, 9¾ inches.

1703—COVERED WATER JAR

(1786) Kotō porcelain. Bamboo, plum, and pine, with figures in medallion and symbols of wealth, longevity, and happiness in medallions in blue under the glaze. Made at Hikone, province of Omi. Koto, painted. 1820.

1704—TEA BOWL

(1794) Kotō porcelain of fine gray texture. Soft white glaze, three treasure balls in blue. Made at Hikone, province of Omi. Koto, stamped. 1850.

Diameter, 5½ inches.

PROVINCE OF OWARI

The potters of Kyōtō and environs far outnumber those of any other region in Japan. Owari stands next in the number of its potters, yet when one comes to gather information regarding the potters of these respective regions the difference is very great; for, while the history of nearly every Kyōtō potter is known, but little information of Owari of a reliable nature is at hand, outside the potters whose names are classical. The reason probably is that Kyōtō, being the art capital of the empire, the former residence of the Mikados and court nobles, with all the elegance and luxury accompanying their surroundings, the potters possessed an added dignity by being within this great circle.

OFUKE.—A pottery marked by rich running glazes of brown, yellow and sometimes blue on a dark Seto-brown glaze, is accredited to an oven built within the castle grounds of Nagoya. Other pieces, varying from the above, are also recognized as Ofuke. These were made in 1830-40 by Shuntai, and bear the marks Fuke, Fuke yaki, Fuke sei and Hachi.

1705—CYLINDRICAL WATER JAR

(1839) Ofuke stoneware. Amber-brown and gray splash glaze. Made at Ofuke, province of Owari. Mark, thread lines. 1800.

Height, 5¾ inches; diameter, 6¼ inches.

1706—LARGE BOWL

(1840) Ofuke stoneware. Crudely formed, in a fine gray clay. Blue, green and white running glaze over a network of brown crackle. Made at Ofuke, province of Owari. 1800.

Diameter, 8 *inches.*

1707—CAKE DISH

(1881) With top handle. Ofuke stoneware of coarse gray texture. Brown crackle glaze, over which is a flambé glaze of red, blue and purple. Made at Ofuke, province of Owari. 1800.

Diameter, 9 *inches.*

1708—OVIFORM VASE

(1887B) Ofuke stoneware of dense texture. Coated with a fine mottled green glaze. Made within the castle grounds at Nagoya, province of Owari. 1650.

Height, 8½ *inches.*

1709—SAKE BOTTLE

(1830) Oviform. Ofuke stoneware. Blue *soufflé* running glaze. Made at Ofuke, province of Owari. 1650.

Height, 10¼ *inches.*

1710—OKIMONO

(2362) Rabbit on stump. Ofuke faïence. Hard yellowish-gray clay, covered with a brown and yellow crackled glaze. Made at Nagoya, province of Owari. 1800.

Height, 14 *inches.*

SHINO.—Pottery commonly known as Shino is a rough, hard pottery with coarse, white crackled glaze, and, if decorated, showing hasty brush-marks in black. The work is usually seen in the shape of bowls, plates and incense boxes, rarely water-jars, tea-jars or bottles. The earliest forms look archaic, and some of them are attractive from their quaint and distinctive qualities. Records state that the earliest pieces recognized under the name of Shino date back to 1700 or before, and are due to Shino Saburo or Shino Oribe (pseudonym Shino So-on), a tea-lover who made them by order of his prince. The type of pottery must have been made long before this date, as the gray, white-inlaid Shino is accorded an age of three hundred and fifty years. The older pieces are very thick and heavy.

1711—TEA BOWL

(1850) Shino stoneware. Finely crackled gray glaze, with vertical lines of orange and brown. Made at Seto, province of Owari. 1800.

Diameter, 5¼ *inches.*

1712—LARGE TEA BOWL

(1849) With spout. Shino stoneware. Thick white opaque glaze over a pink giant crackle. Made at Seto, province of Owari. 1650.

Diameter, 5¼ *inches.*

1713—TEA BOWL

(1848) Shino stoneware. Light pink crackled glaze of thick texture. Decoration outlined in brown. Made at Seto, province of Owari. 1700.

Diameter, 5¼ *inches.*

1714—SQUARE CAKE DISH

(1851) Shino stoneware of reddish texture. Blue gray crackle glaze, incised design of grasses and birds inlaid with white enamel. Made at Seto, province of Owari. 1850.

Diameter, 6 inches.

1715—CYLINDRICAL BRAZIER

(1885) With metal rim. Shino stoneware of dense texture. Running glaze of red, blue and white over a light brown crackle. Made at Seto, province of Owari. 1800. Teakwood stand and lacquer cover.

Diameter, 6 inches; height, 4¼ inches.

1716—INK STAND

(2356) Shape of Koto. Shino stoneware. Hard reddish clay covered with a gray glaze over a brown crackle. Made at Seto, province of Owari. 1650.

Length, 8 inches.

1717—TEA CUP

(1901) Shino Oribe stoneware. Cream white glaze, with a thick opalescent overglaze and decoration of grasses in black. Made at Seto, province of Owari. 1750.

Diameter, 2½ inches.

1718—LARGE TEA JAR

(1867) Shino Oribe stoneware. Thin green glaze over a white crackle, decoration in brown. Made at Seto, province of Owari. 1750.

Height, 3½ inches.

1719—BOWL

(1893) Oribe stoneware. Thick bluish green glaze, heavily applied over the soft white glaze. Made at Seto, province of Owari. 1750.

Diameter, 6 inches; height, 3 inches.

1720—WATER JAR

(1852) Cylindrical shape. Oribe stoneware of gray texture. Dark olive green glaze, with splashes of *clair de lune*. Made at Seto, province of Owari. Mark, thread lines. 1580.

Height, 6½ inches; diameter, 6 inches.

1721—QUADRILATERAL WATER JAR

(1903) Oribe stoneware. Cream white glaze, with decoration in brown, brilliant green running glaze at corners; black lacquer cover. Made at Seto, province of Owari. 1800.

Height, 6½ inches; diameter, 5½ inches.

1722—WATER KETTLE

(1892) Oribe stoneware of dense texture. Dull gray glaze, with splashes of olive green, decorated with archaic designs in brown. Made at Seto, province of Owari. 1850.

Height, with handle, 10½ *inches.*

1723—TALL VASE

(1864) Cylindrical shape. Oribe stoneware of hard gray texture. Neck and shoulder covered with a thick running glaze. Made at Seto, province of Owari. 1750.

Height, 11¼ *inches.*

1724—LARGE WATER JAR

(1859) Oviform. Oribe stoneware of thick texture. Covered with a pink crackled soft glaze over which is a large splash of opaque green glaze, decorated with crude designs in white and brown. Made at Seto, province of Owari. 1700. Carved teakwood stand.

Height, 24 inches.

SETO.—The village of Seto, a few miles from the castle of Karatsu, formerly possessed four ovens. These have been for many years extinct. The pottery was known as Seto, or Seto Karatsu.

1725—MINIATURE TEA JAR

(1816) Seto stoneware of thin texture. Chocolate-brown mottled glaze and bluish-gray clay. Made at Seto, province of Owari. 1650.

Height, 1½ *inches.*

1726—SMALL TEA JAR

(1815) Globular shape. Seto stoneware, thin texture. Brilliant brown glaze with purple flambé. Made at Seto, province of Owari. 1600.

Height, 2 inches,

1727—TEA JAR

(1806) Seto faïence. Chocolate brown glaze, with splashes of a darker shade. Made at Seto, province of Owari. 1800.

Height, 2 inches,

1728—TEA JAR

(1802) Seto stoneware of hard red texture. Thick brown metallic glaze. Made at Seto, province of Owari. Mark, thread lines. 1650.

Height, 2¾ inches.

1729—TEA JAR

(1855) Seto stoneware of coarse reddish texture. Crudely designed. Made by Gempin at Seto, province of Owari. 1660.

1730—SEMI-GLOBULAR TEA JAR

(1800) Seto faïence. Chocolate-brown glaze, with splashes of golden-brown. Made at Seto, province of Owari. 1600.

Height, 2¼ inches.

1731—GLOBULAR TEA JAR

(1808) Seto stoneware of gray texture. Celadon glaze, with splashes of brown and purple. Made at Seto, province of Owari. 1800.

Height, 2¼ inches.

1732—TWO OKIMONOS

(2358) Models of Japanese houses. Seto porcelain. White clay and glaze, with blue, green, and brown enamels. Made at Seto, province of Owari. 1850.

1733—GLOBULAR TEA JAR

(1836) Seto stoneware of thin texture. Mottled brown glaze, with dark brown splashes. Made at Seto, province of Owari. One of the Tobi Shunkei glazes. 1650.

Height, 2¼ inches.

1734—CUP STAND

(1894) Seto stoneware. Green and brown running glaze. Made at Seto, province of Owari. Marks (imp.), obscure. 1800.

Height, 2½ inches.

1735—TEA JAR

(1866) Seto stoneware. Hard gray texture, metallic brown glaze, with dark brown splashes. Made at Seto, province of Owari. 1750.

Height, 2½ inches.

1736—INCENSE BOX

(1857) Seto porcelain of pure white texture. Mazarine the glaze, with various ornaments in white outline. Made by Hansuke at Seto, province of Owari. 1815.

Diameter, 2½ inches; height, 1 inch.

1737—TEA JAR

(1834) Seto stoneware of dark gray texture. Covered with a black-brown glaze. Made at Seto, province of Owari. Mark, thread lines. Attributed to the first Toshiro (1225) by Ninagawa.

Height, 2½ inches.

1738—TEA JAR

(1827) Seto stoneware of coarse texture. Mottled brown and yellow glaze. Made at Seto, province of Owari. 1400.

Height, 2½ inches.

1739—TEA JAR

(1902) Seto stoneware. Mottled brown metallic glaze. Made at Seto, province of Owari. 1700.

Height, 2¾ inches.

1740—TEA JAR

(1832) Seto stoneware. Mottled brown metallic glaze. Made at Seto, province of Owari. Thread lines. 1600.

Height, 2¾ inches.

1741—TEA JAR

(1833) Seto stoneware of hard gray texture. Mottled brown running glaze. Made at Seto, province of Owari. Thread lines. 1700.

Height, 2¾ inches.

1742—TEA JAR

(1835) Seto stoneware of dense texture. Mottled brown and black glaze. Made at Seto, province of Owari. Mark, thread lines. 1550.

Height, 2¾ inches.

1743—TEA JAR

(1801) Seto stoneware. Hard red texture. Chocolate-brown glaze splashed with dark brown. Made at Seto, province of Owari. 1700.

Height, 3 *inches.*

1744—TEA JAR

(1803) Seto stoneware of thin gray texture. Brilliant mottled brown glaze. Made at Seto, province of Owari. Mark, thread lines. 1700.

Height, 3 *inches.*

1745—TEA JAR

(1804) Seto faïence. Dense gray texture. Mottled brown running glaze. Made at Seto, province of Owari. Mark, thread lines. 1500.

Height, 3 *inches.*

1746—TEA JAR

(1817) Seto stoneware of buff texture. Mottled brown metallic glaze, with splashes of yellow. Made at Seto, province of Owari. 1600.

Height, 3 *inches.*

1747—TEA JAR

(1826) Seto stoneware of dense texture. Thick, dark olive-brown glaze. Made at Seto, province of Owari. Mark, thread lines. 1400.

Height, 3 *inches.*

1748—TEA JAR

(1831) Seto stoneware. A thick brown glaze, with running splash of a darker brown. Made at Seto, province of Owari. Mark, thread lines. 1600.

Height, 3 *inches.*

1749—TEA JAR

(1837) Seto stoneware of coarse reddish texture. A dark mottled-brown glaze, with splash of red. Made at Seto, province of Owari. Mark, thread lines. 1450.

Height, 3 *inches.*

1750—TEA JAR

(1845) Seto stoneware of dense texture. Light brown crackle glaze. Made at Seto, province of Owari. Mark, thread lines. 1800.

Height, 3 *inches.*

1751—SEAL, SURMOUNTED BY A FABULOUS ANIMAL

(2357) Seto porcelain. Made by Sosendo at Seto, province of Owari. 1820.

Height, 3¼ *inches.*

1752—CYLINDRICAL TEA JAR

(1807) Seto stoneware of reddish texture. Brown metallic glaze. Made at Seto, province of Owari. 1700.

Height, 3¼ *inches.*

1753—GLOBULAR TEA JAR

(1810) Seto stoneware of hard red texture. Tea-color and mottled glaze. Made at Seto, province of Owari. 1650.

Height, 3¼ *inches.*

1754—TEA JAR

(1818) Seto stoneware of thin gray texture. Dull dark brown glaze. Made at Seto, province of Owari. 1650.

Height, 3¼ *inches.*

1755—TEA BOWL

(1904) Seto stoneware of gray texture. Dark brown and white glaze, decoration of pine, bamboo, and plum blossoms. Made at Seto, province of Owari, Shuntai (imp.). 1800.

Diameter, 3½ *inches.*

1756—TEA JAR

(1824) Seto stoneware of gray texture and chocolate-brown metallic glaze, with irregular dark brown splashes. Made at Seto, province of Owari. 1750.

Height, 3½ *inches.*

1757—TEA JAR

(1838) Seto stoneware. Chocolate-brown and yellow running glaze over a crackled surface. Made at Seto, province of Owari. 1750.

Height, 3½ *inches.*

1758—TABLE SCREEN

(2359) Seto porcelain. Covered with a rich cobalt blue glaze, with peony flowers on obverse, and storks on rock in sea on the reverse, carved in relief and glazed in white. Made by Sosendo at Seto, province of Owari. 1820.

Height, 4¾ *inches.*

1759—TEA JAR

(1805) Seto faïence. Mottled and metallic brown glaze. Made at Seto, province of Owari. 1550.

Height, 3¾ *inches.*

1760—TEA JAR

(1809) Seto faïence of red texture. Mottled brown metallic glaze. Made at Seto, province of Owari. 1700.

Height, 3¾ *inches.*

1761—TEA JAR

(1825) Seto stoneware. Chocolate-brown glaze, with dark brown splashes. Made at Seto, Province of Owari. Mark, whirlpool lines. 1600.

Height, 3¼ *inches.*

1762—FIRE BOWL FOR SMOKER

(1856) Seto porcelain. Inner and outer surface covered with a fine metallic brown glaze, floral sprays and butterflies, painted in various enamel colors over the glaze. Made by Sosendo at Seto, province of Owari. Yakinushi Sosendo (baked by Sosendo). 1820.

Diameter, 4 inches.

1763—TEA BOWL

(1870) Seto stoneware of coarse gray texture. Covered with a black Raku glaze, incised Chinese characters in circle, "Man-zai-raku" (the joy for ten thousand years). Seto, Owari. 1800.

Diameter, 4 inches.

1764—TEA BOWL

(1871) Seto stoneware. Coated with a thick tea-color glaze. Made at Seto, province of Owari. 1700.

Diameter, 4 inches.

1765—FIRE BOWL

(1880) Seto stoneware. Gray sandy texture. Soft gray crackled glaze, openwork copper cover. Made at Seto, province of Owari. Mark, Shunzan (imp.). 1800.

Height, 4 inches.

1766—GLOBULAR BOWL

(1897) Seto stoneware of coarse sandy texture. Thick, bluish-white Ofuké glaze, with incised floral medallion. Made at Seto, province of Owari. Mark, circle (imp.). 1800.

Height, 4 inches; diameter, 5½ x 6 inches.

1767—GLOBULAR JAR J 533 Lwt 1352 05.39

(1844) Seto stoneware. Coarse texture. Mottled brown glaze, with splashes of a darker brown, and incised band round shoulder and metal color. Made at Seto, province of Owari. 1350.

Height, 4 inches.

1768—TEA BOWL

(1846) Seto stoneware of fine gray texture. Black Raku glaze, with white panel and decorated in Oribe style. Made at Seto, province of Owari. 1750.

Diameter, 4¼ inches.

1769—TEA BOWL

(1900) Seto stoneware of thin gray texture. Gray crackled glaze, with splashes of reddish-brown. Made at Seto, province of Owari.

Diameter, 4½ inches.

1770—PORTABLE STOVE

(1899) Seto stoneware of hard brown texture. Thick splashes of blue, red, and soft white crackled glazes over a gray surface. Made at Seto, province of Owari. 1800. Fine carved teakwood cover.

Height, 4½ inches.

1771—TEA BOWL

(1821) Seto stoneware of hard reddish texture. Mottled and streaked yellow and brown glaze. Made at Seto, province of Owari. 1500.

Diameter, 5½ inches; height, 2¼ inches.

1772—TEA BOWL

(1822) Seto stoneware. Light olive-green glaze, incised leaf patterns. Made at Seto, province of Owari. 1800.

Diameter, 5 inches; height, 2¾ inches.

1773—QUADRILATERAL BOWL, ON BASE

(1823) Seto stoneware of dense texture. Lustrous glaze, with brown splashes over a pronounced crackle. Made at Seto, province of Owari. 1800.

Diameter, 5 inches; height, 4½ inches.

1774—TALL TEA BOWL

(1869) Seto stoneware of red texture. Coated with a thick tea-color glaze. Made at Seto, province of Owari. 1800.

Height, 5 inches diameter, 4½ inches.

1775—SAKE BOTTLE

(1876) Globular shaped. Seto porcelain of thin texture. Opaque gray crackled glaze, with splashes of green and blue. Made at Seto, province of Owari. 1850.

Height, 5 inches.

1776—HANGING VASE, DESIGN OF BAMBOO ROOT

(1878) Seto stoneware of dense texture. Coated with a mottled brown glaze. Made at Seto, province of Owari. 1650.

Height, 5 inches.

1777—WATER JAR

(1883) Seto stoneware of dense texture. Covered with a thick bluish-white glaze. By Kuro at Nagoya, province of Owari. 1800.

Height, 5 inches.

1778—TEA BOWL

(1886) Seto stoneware. Yellow and blue running glaze over a pronounced crackle. Made at Seto, province of Owari. 1600.

Diameter, 5 inches.

1779—TALL TEA JAR

(1813) Seto stoneware of hard red texture. Brown metallic glaze, with splash of *clair de lune*. Made at Seto, province of Owari. 1800.

Height, 5¾ inches.

1780—OVIFORM VASE

(1814) Seto stoneware of dense texture. Mottled brown glaze, with metallic *soufflé*. Made at Seto, province of Owari. 1750.

Height, 6 inches.

1781—BOWL, WITH METAL RIM

(1895) Seto stoneware. Brown metallic and black running glaze. Made at Seto, province of Owari. 1800.

Diameter, 6 inches.

1782—GLOBULAR SAKE BOTTLE

(1905) Seto stoneware. Deep brown opaque glaze, with green and blue splashes at neck and shoulder. Made at Seto, province of Owari. Seventeenth century.

Height, 6½ inches; diameter, 5 inches.

1783—TABLE SCREEN

(2360) Moon shaped. Seto porcelain. Fine white texture, plum tree in blossom in high relief and decorated in blue. Made by Sosendo at Seto, province of Owari. 1820.

Height, 6½ inches.

1784—BOWL

(1896) Seto faïence. Red Raku crackled glaze, dragon painted in black and white under the glaze. Made at Sasashima, near Nagoya, province of Owari. Mark, Sasashima (imp.). 1800.

Diameter, 6½ inches.

1785—FIRE BOWL

(1890) Globular shaped. Seto stoneware of dense texture. Opaque yellow glaze over a pronounced yellow crackle, relief decoration of Chinese figures, houses and rocks. Made at Seto, province of Owari. 1800.

Diameter, 10 inches; height, 6½ inches.

1786—SAKE BOTTLE

(1863) Quadrilateral. Seto stoneware of thin texture. Dark gray crackled glaze, over which is a pale blue running glaze pattern round the neck and shoulders. Decoration of "wood-grains" painted in brown under the glaze, fan and symbols carved in relief in the paste. Made at Seto, province of Owari. 1800.

Height, 10 inches.

1787—CYLINDRICAL VASE

(1819) With archaic handles. Seto stoneware. Covered with a greenish-gray crackled glaze and incised band. Made at Seto, province of Owari. 1800.

Height, 10 inches.

1788—SAKE BOTTLE

(1874) Gourd-shaped. Seto stoneware of gray texture. Light brown crackle glaze, with splash of olive brown. Made at Seto, province of Owari. 1700.

Height, 10½ *inches.*

1789—SAKE BOTTLE

(1873) Gourd-shaped. Seto stoneware of gray texture. Light brown crackle glaze with splash of olive brown. Made at Seto, province of Owari. 1800.

Height, 6½ *inches.*

1790—VASE

(1820) Gourd-shaped. Seto faïence of thin gray texture. Covered with a thick black glaze, chrysanthemum crests outlined in brown on a white crackled surface. Made at Seto, province of Owari. 1850.

Height, 6¾ *inches.*

1791—BRAZIER

(2361) Form of cow. Seto porcelain. Rich dark brown glaze, mottled with white. Made at Seto, province of Owari. Mark, Shun-u (imp.). 1800. Carved teakwood cover and stand.

Height, 7 *inches.*

1792—VASE

(1843) Bucket-shaped. Seto stoneware. Blue and light brown splash glaze. Made by Shunitsu at Seto, province of Owari. Mark, Shunitsu, impressed. 1850.

Height, 7 *inches.*

1793—SQUARE TRAY

(1882) Seto stoneware of dense texture. Incised wave designs, covered with a soft white crackle glaze. Made at Seto, province of Owari. 1750.

8 *inches square.*

1794—TEA JAR

(1879) Oviform. Seto stoneware of dark gray texture. Coated with a thick brown glaze. Made at Seto, province of Owari. "So-bo-kwai," incised. Other marks, obscure. 1650.

Height, 8 *inches.*

1795—CYLINDRICAL WATER JAR

(1799) Seto stoneware of dense texture. Invested with a mottled brown and yellow thick glaze. Made at Seto, province of Owari. 1600.

Height, 8 *inches; diameter,* 6½ *inches.*

1796—BEAKER-SHAPED VASE

(1841) Quadrilateral. Seto stoneware of dense texture. Gray crackled glaze, with blue and brown running glaze at mouth. By Shunzan. Made at Seto, province of Owari. Shunzan, impressed. 1850.

Height, 8¼ *inches.*

1797—OVIFORM JAR

(1868) With handles for hanging. Seto stoneware of fine hard texture. Brown metallic, with dark splashes. Made at Seto, province of Owari. 1750.

Height, 8¼ *inches.*

1798—OVIFORM VASE

(1891) Seto stoneware of thick texture. Partially glazed with yellow and green running glaze. Made at Seto, province of Owari. 1750.

Height, 8½ *inches.*

1799—SAKE BOTTLE

(1888) Oviform. Seto stoneware. Mottled dark purple glaze, with splashes of soft white. Made at Seto, province of Owari Kei-ho (imp.). 1700.

Height, 8¼ *inches.*

1800—OVIFORM SAKE BOTTLE

(1875) Seto stoneware of thin texture. Blue and green running glaze at shoulder and neck, and Oribe design in brown. Made by Shuntai, at Seto, province of Owari. 1800.

Height, 8½ *inches.*

1801—CYLINDRICAL VASE

(1884) Seto stoneware of dense texture. In imitation of a section of a pine tree, dark brown thick glaze. Made at Seto, province of Owari. 1650.

Height, 9½ *inches.*

1802—SAKE BOTTLE

(1842) Oviform. Seto stoneware. Coarse red texture. Mottled brown glaze. Made by Shuntai at Seto, province of Owari. Shuntai impressed. 1800.

Height, 9½ *inches.*

1803—SAKE BOTTLE

(1828) Oviform. Seto stoneware. Brown crackle glaze, covered with greenish-blue running glaze, silver rim. Made at Seto, province of Owari. 1750.

Height, 9¾ *inches.*

1804—SAKE BOTTLE

(1829) Oviform, with tall, slender neck. Seto stoneware. Covered with a thick black glaze of iridescent lustre and brown metallic splashes. Made at Seto, province of Owari. 1750.

Height, 12 *inches.*

1805—TALL QUADRILATERAL VASE

(1877) With handles for hanging. Seto stoneware. Covered with a pink crackled glaze, with a blue running glaze and gold lacquer at mouth. Incised curved lines. Made at Seto, province of Owari. Shuntei, stamped. 1800.

Height, 13 *inches.*

1806—LARGE SAKE BOTTLE

(1812) Oviform. Seto stoneware of hard reddish texture. Chocolate-brown glaze, splashed with dark brown. Made at Seto, province of Owari. 1800.

Height, 13¼ *inches.*

1807—LARGE SAKE BOTTLE

(1811) Oviform, with tall slender neck. Seto stoneware of gray texture. Brilliant brown mottled glaze, with purple iridescence. Made at Seto, province of Owari. 1750.

Height, 13¼ *inches.*

1808—VERY LARGE TEA JAR

(1865) Oviform. Seto stoneware of dense texture. Covered with a metallic brown glaze, over which are splashes of dark brown running glaze. Made at Seto, province of Owari. 1800.

Height, 17 *inches.*

1809—TALL VASE

(1860) Trumpet-shaped. Seto porcelain of thick texture. Corrugated and floral patterns carved in low relief in the paste, the whole covered with a monochrome glaze of pellucid green. Made by Sosendo at Seto, province of Owari. 1820. Carved teakwood stand.

Height, 22¼ *inches.*

PROVINCE OF OSUMI

Certain specimens of finely crackled white Satsuma, in some cases almost crystalline in appearance, bearing evidences of considerable age, are referred to Chōsa, Ōsumi, by Japanese experts. It is recorded that at this place the Korean potters who settled in Satsuma first discovered the white clay, and made the white crackled faïence. This was the origin of the famous white Satsuma. It is said that the making of this pottery continued as late as 1789.

1810—TEA BOWL

(1909) Chosa stoneware. Hard reddish texture, with snake-skin glaze. Made at Chosa, province of Osumi.

Diameter, 5 *inches.*

1811—TEA BOWL

(1907) Chosa faïence of gray texture. Tiger-skin glaze "Torafu" rim. Made with silver at Chosa, province of Osumi. 1600.

Diameter, 5 *inches; height,* 3 *inches.*

1812—TEA BOWL

(1908) Chosa stoneware. Snake-skin glaze "Ziakatsu," the inside with a greenish-gray glaze. Made at Chosa, province of Osumi. 1600.

Diameter, 5 *inches; height,* 3¾ *inches.*

1813—MINIATURE SAKE CUP

(1926) Satsuma faïence. Miniature yellow, purple, and green glaze, known as "Bekkode." Made at Tateno, province of Satsuma. 1775. Has teakwood stand.

Diameter, 1½ *inches; height,* 1¼ *inches.*

1814—SQUARE INCENSE BURNER

(1925) Satsuma faïence. Finely crackled glaze, with splashes of yellow, brown and green. Made at Tateno, province of Satsuma. 1800.

Height, 2 inches; diameter, 2 inches.

NAYESHIWOGAWA.—Under this name may be included the pottery bearing the mark Naye, which is said to have been a common signature for the potters of Nayeshiwogawa one hundred and fifty years ago. The mark is extremely rare.

1815—OKIMONO

(2368) Camellia bud and leaves. Modelled in Satsuma faïence of gray texture, minutely crackled under a pale green glaze. Made at Nayeshirogawa, province of Satsuma. 1800.

Height, 2 inches; length, 6½ inches.

1816—WRITER'S WATER POT

(1929) Satsuma stoneware. Metallic brown glaze, splashed with bluish-black. Made at Kagoshima, province of Satsuma. 1775.

Height, 2 inches.

1817—GLOBULAR TEA JAR

(1913) Satsuma faïence. Dark gray glaze. Mishima design, inlaid in white under the glaze. Made at Nayeshirogawa, province of Satsuma. 1750.

Height, 2¼ inches; diameter, 3 inches.

1818—SAKE CUP

(1924) Satsuma faïence of soft ivory white glaze. A bird and plum tree in blue under the glaze. Made at Nayeshirogawa, province of Satsuma. Mark, Senma Sei (made by Senma), impressed. 1870.

Diameter, 2¼ inches; height, 1¼ inches.

1819—TEA BOWL

(1967) Satsuma faïence of cream-white texture. Centre surface covered with an opaque blue glaze. Made at Nayeshirogawa, province of Satsuma. 1750.

Height, 2½ inches; diameter, 4½ inches.

1820—SAKE CUP

(1914) Satsuma faïence of soft thin texture. Ivory-white crackled glaze, leafy scroll painted in blue under the glaze. Made at Nayeshirogawa, province of Satsuma. 1850.

Diameter, 2½ inches; height, 1½ inches.

1821—TEA JAR

(1944) Satsuma stoneware. Metallic brown glaze, splashed with opaque brown and blue glaze. Made at Kagoshima, province of Satsuma. 1800.

Height, 2¾ inches.

1822—TEA JAR

(1858) Satsuma faïence. Floral design, painted in under-glaze blue. Made by Tamikichi at Seto, province of Owari. 1810.

Height, 3 inches.

1823—TEA JAR

(1932) Satsuma stoneware. Covered with Seto Kusuri glaze of dark tea-brown color. Made at Nayeshirogawa, province of Satsuma. 1700

Height, 3 inches.

1824—TEA JAR

(1933) Satsuma faïence. Bluish-gray glaze, decorated with Mishima design in brown under the glaze. Made at Kagoshima, province of Satsuma. 1800.

Height, 3 inches.

1825—INCENSE BURNER

(1938) Satsuma faïence of coarse red texture. Snake-skin glaze. Made at Nayeshirogawa, province of Satsuma. 1775. Teak-wood stand.

Height, 3 inches; diameter, 2¾ inches.

1826—PERFUME BOTTLE

(1943) Satsuma faïence of fine texture. Coated with an ivory-white crackle glaze. Band of leaf patterns in yellow, red and blue enamels. Made at Nayeshirogawa, province of Satsuma. 1800.

Height, 3 inches.

1827—TEA JAR

(1968) Satsuma stoneware of hard red texture. Coated with a brown metallic glaze, with splashes of a darker brown. Made at Kagoshima, province of Satsuma. Mark, Yoshimitsu (imp.). 1830.

Height, 3 inches.

1828—TEA BOWL

(1964) Satsuma stoneware of hard texture. Coated with soft white glaze and chrysanthemum petals, carved in relief, painted in blue, green and gold, seal and butterflies on the inside. Made at Nayeshirogawa, province of Satsuma. 1800.

Height, 3¼ inches; diameter, 5 inches.

1829—INCENSE BURNER

(1695) With open-work bronze cover. Satsuma faïence. Incised panels ornamented with bas-relief figures and brown glaze. Made at Nayeshirogawa, province of Satsuma. 1700.

Height, 3½ inches; diameter, 3 inches.

1830—TEA JAR

(1948) Satsuma faïence of fine gray texture. Coated with a soft ivory-white and a brown running glaze. Made at Nayeshirogawa, province of Satsuma. 1700.

Height, 3½ inches.

1831—OVIFORM TEA JAR

(1949) Satsuma faïence of gray texture. Invested with a pale brown crackle glaze, with an over-glaze of rich brown. Made at Nayeshirogawa, province of Satsuma. 1850.

Height, 3¾ inches.

1832—TEA BOWL

(1923) Satsuma faïence. Coated with an amber-color glaze. Incised crests and scrolls. Made at Nayeshirogawa, province of Satsuma. 1800.

Diameter, 3½ inches; height, 2¼ inches.

1833—TEA JAR

(1950) Satsuma stoneware of hard reddish texture. Brown and yellow Seto glaze. Made at Kagoshima, province of Satsuma. 1800.

Height, 4 inches.

1834—TEA JAR

(1936) Satsuma faïence. Tea-brown Seto glaze. Made at Nayeshirogawa, province of Satsuma. Mark, thread lines. 1800.

Height, 4 inches.

1835—TEA BOWL

(1966) Satsuma faïence of fine pale-yellow texture. Creamy-white glaze, with rich brown running glaze, thickly applied. Made at Nayeshirogawa, province of Satsuma. 1830.

Diameter, 4 inches; height, 3 inches.

1836—TEA JAR

(1934) Satsuma faïence of red texture. Seto Kusuri glaze. Made at Nayeshirogawa, province of Satsuma. Mark, thread lines. 1700.

Height, 4¼ inches.

1837—TEA JAR

(1935) Satsuma faïence. Thick, tea-brown Seto glaze. Made at Nayeshirogawa, province of Satsuma. Mark, thread lines. 1650.

Height, 4½ inches.

1838—TEA BOWL

(1946) Satsuma faïence of fine pale-yellow texture. Ivory-white crackled glaze. Willow tree, river view and mountains, painted in black under the glaze. Made at Nayeshirogawa, province of Satsuma. 1850.

Diameter, 4½ inches.

1839—OVIFORM TEA JAR

(1969) Satsuma stoneware of hard reddish texture. Covered with a fine iron-rust glaze. Made at Kagoshima, province of Satsuma. Mark, thread lines. 1800.

Height, 4½ inches; diameter, 4½ inches.

1840—TEA BOWL

(1927) Satsuma faïence of soft gray texture. Covered with a soft creamy glaze, with a minute crackle. Made at Nayeshirogawa, province of Satsuma. 1780.

Diameter, 4¾ inches.

1841—SAUCER

(1916) Satsuma faïence of soft gray texture. Red, yellow, blue, and green stripes in sections, in the style of Cochin Chinese, has silver rim. Made at Nayeshirogawa, province of Satsuma. 1750.

Diameter, 4¾ inches.

1842—CYLINDRICAL VASE

(1960) Satsuma stoneware of reddish texture. Seto-kusuri glaze, with splashes of rich brown running glaze. Made at Kagoshima, province of Satsuma. 1700.

Height, 5 inches.

1843—TEA POT

(1952) Satsuma faïence of hard gray texture. Coated with a minutely crackled pale-brown glaze. Made at Nayeshirogawa, province of Satsuma. 1750.

Height, 5 inches.

1844—TEA BOWL

(1947) Satsuma faïence of gray texture. Coated with a pale-brown soft glaze. Made at Nayeshirogawa, province of Satsuma. 1700.

Diameter, 5 inches.

1845—LEAF-SHAPED SAUCER

(1953) Satsuma faïence. Invested with a soft ivory-white glaze, minutely crackled. Made at Nayeshirogawa, province of Satsuma. 1750.

Diameter, 5 x 6½ inches.

1846—TEA JAR, WITH LID

(1931) Satsuma stoneware of hard reddish texture. Gray glaze, in imitation of shark-skin glaze. Made at Tsuboya, province of Satsuma. 1850.

Height, 5¼ inches.

1847—TEA BOWL

(1912) Satsuma faïence of gray texture. Lotus design, and coated with a minutely crackled glaze and the Buddhistic invocation "Namu Amida Butsu" (Hail Omnipotent Buddha), pencilled in gold. Made at Nayeshirogawa, province of Satsuma. 1800.

Diameter, 5½ inches; height, 2½ inches.

1848—VASE

(1954) Bottle-shaped. Satsuma faïence of fine texture. Covered with a soft creamy-white glaze. Made at Nayeshirogawa, province of Satsuma. 1750.

Height, 6 inches.

1849—WRITING-TABLE SCREEN

(1920) Satsuma faïence of dense texture. Cream-color glaze. Boy at study on obverse and a man writing on reverse, and various borders and crests, all painted in gold, red and green enamels. Made at Nayeshirogawa, province of Satsuma. 1800. Teakwood stand.

Height, 6 inches.

1850—OBLONG TRAY

(1919) Satsuma faïence of fine texture. Covered with a soft ivory-white crackled glaze, and decorated with floral scrolls and peony spray in gold, red, blue and green enamels. Made at Nayeshirogawa, province of Satsuma. 1850.

Length, 6 inches; width, 4 inches.

1851—LOW GLOBULAR BOTTLE

(1937) Satsuma faïence of reddish texture. Covered with a tea-brown Seto glaze. Made at Kagoshima, Satsuma. 1700.

Height, 6¼ inches.

1852—OVIFORM TEA JAR

(1928) Satsuma stoneware of hard reddish texture. Metallic brown glaze. Made at Kagoshima, province of Satsuma. Mark, Hoko, impressed. 1775.

Height, 6½ inches.

1853—OVIFORM VASE

(1917) Satsuma faïence of fine gray texture. Soft, ivory-white glaze minutely crackled, gray clay. Made at Nayeshirogawa, province of Satsuma. 1800. Carved teakwood stand.

Height, 6½ inches.

1854—WATER JAR

(1951) Satsuma stoneware of hard reddish texture. Metallic brown Seto glaze. Made at Kagoshima, province of Satsuma. 1750.

Height, 7 inches.

1855—INCENSE BURNER

(1941) Globular, on tripod. Satsuma faïence of fine texture. Coated with an ivory white soft crackle. Made at Nayeshirogawa, province of Satsuma. 1750. Carved teakwood stand.

Height, 7 inches; diameter, 8¼ inches.

1856—QUADRILATERAL SAKE BOTTLE

(1921) Satsuma faïence of fine texture. Coated with a fine white ivory crackle glaze. Landscape, river view and mountain scenery painted in blue, red and green enamel and enhanced with gold. Round the shoulder are conventionalized crest designs in dark blue, red and gold. Made at Nayeshirogawa, province of Satsuma. 1800.

Height, 7¼ inches.

1857—LEAF-SHAPED DISH

(1918) Satsuma faïence of fine texture. Coated with a creamy white crackled glaze. Made at Nayeshirogawa, province of Satsuma. 1850.

Diameter, 7¼ inches.

1858—SQUARE VASE

(1915) Beaker-shaped. Satsuma faïence of fine texture. Cream white crackled glaze over which is a decoration of floral designs in red, green, and gold. The neck and foot are covered with a dense black glaze. Made at Nayeshirogawa, province of Satsuma. 1850.

Height, 7¼ inches.

1859—OVIFORM JAR

(1930) Satsuma stoneware. Covered with a metallic brown and gray glaze panel surrounded by leafy scroll, carved in high relief. Made at Kagoshima, province of Satsuma. 1775.

Height, 7¾ *inches.*

1860—SAKE BOTTLE

(2370) Egg plant design. Satsuma faïence of gray texture and covered with white glaze. Made at Nayeshirogawa, province of Satsuma. 1800.

Height, 8 *inches.*

1861—OKIMONO

(2366) Three monkeys on rock. Satsuma faïence of gray texture; the monkeys covered with crackled creamy-white glaze, and rock with a mottled black enamel. Made at Nayeshirogawa, province of Satsuma. 1750.

Height, 8 *inches.*

1862—OVIFORM JAR

(1939) Satsuma faïence. Mottled brown glaze, with bold scroll designs in cream crackled glaze. Made at Nayeshirogawa, province of Satsuma. 1790.

Height, 8¼ *inches.*

1863—SAKE BOTTLE

(1956) Octagonal-shaped. Satsuma faïence of fine pale yellow texture Covered with a soft creamy glaze, and streaked with purple and yellow. Made at Kagoshima, province of Satsuma. 1780.

Height, 8½ *inches.*

1864—OKIMONO

(2367) Kwan-on. Satsuma faïence. Soft creamy-white texture minutely crackled, face, hands and foot covered with gold lacquer. Made at Nayeshirogawa, province of Satsuma. 1800.

Height, 8¾ *inches.*

1865—BEAKER-SHAPED VASE

(1942) With bold flaring mouth. Satsuma faïence of hard bluish texture. Coated with a dark brown running glaze. Made at Tateno, province of Satsuma. 1650.

Height, 9 inches.

1866—HEXAGONAL SAKE BOTTLE

(1922) Oviform. Satsuma faïence of fine texture. Invested with an ivory white glaze with a pronounced crackle. Dragon amid cloud forms and wave designs painted in black under the glaze. Incised band round shoulder. Made at Nayeshirogawa, province of Satsuma. 1800.

Height, 9 inches.

1867—OVIFORM VASE

(1959) Satsuma stoneware of dense texture. Invested with a brilliant dark brown glaze. Storks and cloud forms modelled in high relief. Made at Kagoshima, province of Satsuma. 1700.

1868—SAKE BOTTLE

(1955) Flat oviform. Satsuma faïence of fine texture. Covered with fine ivory-white crackled glaze, and landscape painted in blue under the glaze. Made at Nayeshirogawa, province of Satsuma. 1790. Teakwood stand.

Height, 9½ inches.

1869—SAKE BOTTLE

(1940) Quadrilateral. Satsuma faïence of fine yellow texture. Invested with a pale brown soft glaze minutely crackled; leaf scrolls in black round the shoulder. Made at Nayeshirogawa. province of Satsuma. 1680.

Height, 9½ inches.

1870—SAKE BOTTLE

(1958) Barrel-shaped. Satsuma faïence of dense texture. Covered with a brown crackle glaze. Scrolls and diaper patterns painted in olive brown. Made at Kagoshima, province of Satsuma. Typical Sun-koroku decoration. 1700.

Height, 9½ inches; diameter, 6½ inches.

1871—LARGE INCENSE BURNER

(1962) Globular-shaped, with open-work bronze cover. Satsuma stoneware of dense texture. Coated with mottled brown and green glaze, with streaks of blue round the shoulder. Incised decoration filled in with white enamel. Made at Nayeshirogawa, province of Satsuma. 1800.

Diameter, 10 *inches; height,* 6 *inches.*

1872—CYLINDRICAL VASE,

(1970) Satsuma stoneware of hard reddish brown texture. Seto-kusuri or iron-rust glaze, with dark brown running glaze round shoulder. Made at Kagoshima, province of Satsuma. 1750. Teakwood stand.

Height, 11 *inches; diameter,* 4½ *inches.*

1873—CYLINDRICAL VASE

(1963) Bamboo design. Satsuma stoneware of dense texture. Invested with a dark brown metallic and a running glaze of a darker shade. Made at Kagoshima, province of Satsuma. 1750. Carved wood stand and teakwood cover with agate ornament.

Height, 12½ *inches; diameter,* 8 *inches.*

1874—TALL VASE

(1910) Bottle-shaped, with scroll handles. Satsuma faïence of fine gray texture. Covered with minutely crackled ivory-white glaze. Made at Nayeshirogawa, province of Satsuma. 1750.

Height, 13 *inches.*

1875—OKIMONO

(2369) Seated figure of Hitomaro the poet. Satsuma faïence. Creamy-white texture with minutely crackled glaze. Decoration of crests and brocade patterns in various enamel colors and gildings. Made at Nayeshirogawa, province of Satsuma. 1870.

Height, 14 *inches.*

1876—OVIFORM VASE

(1911) With tall tubular neck and dragon handles. Satsuma faïence of fine gray texture. Covered with a gray-white crackled glaze. Japanese boys at play, painted in blue under the glaze. Made at Tateno, province of Satsuma. 1800.

Height, 14½ *inches.*

1877—SAKE BOTTLE

(1957) Oviform, with tall slender neck. Satsuma faïence of exceedingly fine texture. Covered with fine crackled creamy-white glaze, and decorated with Japanese umbrella, finely painted in blue, red, and green enamels, enhanced by gold. Made at Kagoshima, province of Satsuma. Mark on the bottom, "Oniwa-mawashi" (for the palace garden), painted in red. 1850.

Height, 16 inches.

1878—TALL VASE

(1945) Oviform, with spreading neck and foot. Satsuma faïence of dense texture. Covered with a soft ivory-white crackle glaze, over a ribbed surface. Made at Nayeshirogawa, province of Satsuma. 1700. Carved teakwood stand.

Height, 21¼ inches.

1879—LARGE VASE

(1961) Bottle-shaped, with tall cylindrical neck. Satsuma faïence of dense texture. Thick Seto-kusuri glaze of bluish-brown. Made at Nayeshirogawa, province of Satsuma. 1650.

Height, 22 inches.

PROVINCE OF TOSA

The pottery of this province presents but few types, and these with rare exceptions are unsigned. The usual form is seen in simple bowls with decoration of bamboo, plum and pine in pale blue, under a yellowish-white or bluish-white glaze. Within recent years large pieces, with bluish-white crackled glaze and elaborate carving, have been made.

SHŌHAKU.—The records are conflicting in regard to Odo pottery. Ninagawa, in one account, says that among the artisans brought back from Korea in 1598 was a potter named Shōhaku, who settled in the village of Odo and made pottery, following Korean models, and shortly after, discovering a good clay near Odo, began the making of tea-bowls with colored enamels. Another memorandum of Ninagawa says that the Korean's name was Butsuami, and his successor was Shōhaku, who first studied with the Korean and afterwards with Ninsei. Another expert, Mr. Tanimura, informed me that the first Odo potter was Shōhaku, who was succeeded by Saburobe, and that successive generations were known by the latter name; finally, the author of Tōki Shōshi definitely states that Odo pottery was established by Kuno Shōhaku, a pupil of Ninsei, in 1653. He shortly after went to Ōsaka, to which place, in 1673, a potter by the name of Morita Mitsuhisa was sent by the lord of Tosa to study under Shōhaku. Morita also visited other potteries, and returning to Odo

made tea-bowls and other utensils. In 1804 the oven was removed to Nochazan, and the pottery was known under that name.

1880—TEA BOWL

(2016) Odo faïence. Blue-gray glaze, bamboo, plum and pine painted in blue under the glaze. Made at Odo, province of Tosa. 1800.

Diameter, 4¾ inches; height, 3 inches.

1881—COVERED WATER JAR

(2018) Odo faïence of bluish-gray clay. Covered with a gray glaze, young ferns painted in brown under the glaze. Made at Odo, province of Tosa. 1650.

Diameter, 7½ inches; height, 6¼ inches.

1882—TEA BOWL

(2019) Odo faïence of fine gray texture. Covered with crackled creamy glaze, sacred hat, hammer, and balls in blue under the glaze. Made at Odo, province of Tosa. Odo, stamped. 1750.

Diameter, 4¾ inches.

1883—TALL OVIFORM INCENSE BURNER

(2017) Odo faïence. Dense yellowish texture. Opaque blue-gray glaze over a pronounced crackle. Pierced panels of peony flowers. Cover surmounted by finely modelled figure of lion. Made at Odo, province of Tosa. 1750.

Height, 9½ inches.

PROVINCE OF TŌTŌMI

The pottery of this province up to within recent years has rigidly adhered to the traditions of the tea cult. It is absolutely without decoration. Simple forms, quiet autumn browns and yellows for colors of glaze, with surfaces like the inside of a nutshell, are among the characteristics of this pottery. I have been unable to get records of the individual potters, though there must have been many of them, as the work covers at least three centuries. Yet, with rare exceptions, the pottery bears only the impressed mark Shidoro.

SHIDORO.—Pottery known as Shidoro has continued to be made since the time of Tokugawa Iyeyasu. Records show that this wise Shōgun wrote to Enshu, of Shidoro, in 1589, giving him permission to make pottery, and from that time to the present the mark Shidoro has been used. As a matter of fact the oven was established at Yokuoka village, not far from Shidoro, where the

pottery had been made in ancient times. The older forms, as in so many instances, are the finest, the latest specimens being very poor. The only mark I have ever seen associated with Shidoro is that of Tetsugi. This is found on a slender tea-jar with an age of forty or fifty years. Many years before the time of Enshū a pottery was made, bearing an impressed mark which has never been deciphered. Old books publish the mark, and Tōkikō repeats it with little resemblance to the original. The only two specimens of which I have any record are in the collection. Ninagawa confessed to me that he had never seen a specimen, nor had he heard of the existence of one. Recent Shidoro covers two distinct types: the one in the form of thin double gourd-shaped wine bottles with medallion decoration in black, unglazed or partially glazed with transparent green; the other consisting of heavy forms of deep cups or double gourd-shaped bottles with bright orange and green glaze intermixed. These latter bear the impressed mark Shidoro.

1884—SMALL SAKE CUP

(2025) Shidoro stoneware of hard reddish texture. Made at Shidoro, province of Totomi. Shidoro, stamped. 1800.

Diameter, 2½ inches.

1885—TEA BOWL, WITH INDENTED SURFACE

(2021) Shidoro faïence of hard reddish texture. Covered with a mottled brown glaze. Made at Shidoro, province of Totomi. Shidoro, impressed. 1750.

Diameter, 3 inches; height, 2½ inches.

1886—TEA JAR

(2022) Shidoro faïence of fine gray texture. Coated with a reddish brown glaze over a pronounced crackle. Incised bamboo pattern. Made at Shidoro, province of Totomi. 1800.

Height, 3¼ inches.

1887—TEA BOWL

(2020) Shidoro faïence of gray texture. Covered with a light brown glaze. Made at Shidoro, province of Totomi. Mark, Shidoro, impressed. 1750.

Diameter, 4¼ inches; height, 2½ inches.

1888—WATER JAR

(2024) Shidoro stoneware of fine reddish texture. A mottled brown glaze, thickly applied, leaf scrolls carved in relief in the paste. Made at Shidoro, province of Totomi. 1700.

Height, 5½ inches.

1889—GOURD SHAPE SAKE BOTTLE

(2026) Shidoro faïence of fine gray texture. Blue and purple glaze, with various medallions in black. Made at Shidoro, province of Totomi. 1800.

Height, 7 inches; diameter, 4 inches.

1890—SAKE BOTTLE

(2023) Gourd-shaped Shidoro faïence. Unglazed. Numerous crests and medallions in dark brown. Made at Shidoro, province of Totomi. 1800.

Height, 7¼ inches.

1891—OKIMONO

(2373) Figure of Hotei. Shidoro stoneware. Hard, fine gray clay, with pear-skin glaze. Made at Shidoro, Totomi. 1770.

Height, 8 inches.

1892—OKIMONO

(2374) Rats on rolled straw mats. Shidoro stoneware. Hard, gray clay. Partially covered with a brown pear-skin glaze. Made at Shidoro, province of Totomi. 1770.

Height, 8 inches.

PROVINCE OF SANUKI

Sanuki pottery seems to be entirely unfamiliar to the Japanese collector. The name of the province has rarely appeared in Japanese works on pottery, and never in books on the subject published abroad. Even Ninagawa has no reference to it in his classical work, though, had he lived to publish another part, a few plates for which had been prepared, Sanuki would certainly have been included, as among his manuscript notes he had references to a number of Sanuki potters. I have seen in collections Sanuki pottery identified by Japanese experts as Izumi; Awaji; Kyōtō; Suruga; and Ōhi, Kaga. The shallow green glazed plates made on moulds have been invariably identified either as Awaji or Izumi. As a number of potters have at various times established ovens in the province, I have made special efforts to clear up the sequence of these potters and their relations to one another, and to identify their work.

YASHIMA.—This oven was first opened by Mitani Rinsō in the beginning of the century. Rinsō first baked at Shido. In 1880 the third generation was at work. Green, yellow and red glazes were used on a soft, loose clay. There were two branches of this family, Mitani Rinsō and Yotsuya Sōshiro, and this

may account for the variety of marks impressed, incised and written, which are found on the pieces.

TAKAMATSU.—Pottery was made in the town of Takamatsu in the middle of this century. The two pieces in the collection might be mistaken for coarse blue and white Kiyomizu.

SHIDO.—A pottery, which may be known under the name of Shido from the place of the oven, was first made by Hirage Gennai in 1780. His work was in the form of round or square plates, haisen, etc., moulded, with green or yellow glazes. The impressed marks Min, Shunmin, Shido Shunmin and Hiraga Shunmin are found. This work is generally identified by the Japanese as Izumi or Awagi. Hirage Gennai went to Yedo for a short time, and it is barely possible that pottery of a similar nature, accredited to Tōkyō, may be his work.

1893—TEA BOWL

(1975) Sanuki faïence of soft reddish texture. Crackled Raku glaze. Made at Yashima, province of Sanuki. Mark, Yashima, impressed, and Kuju Hichi Rinsō tsukuru (made by Rinsō in his ninety-seventh year, incised. 1850.

Diameter, 4½ inches; height, 3¼ inches.

1894—TEA BOWL

(1976) Sanuki faïence. Soft yellowish texture, with red Raku glaze and Mishima designs, painted in white under the glaze. Made at Yashima, province of Sanuki. 1850.

Diameter, 5¼ inches.

1895—SMALL OVAL DISH

(1972) Sanuki faïence. Soft pink crackled glaze, with chrysanthemum crests, painted in blue, and leaf designs in green enamel. Made by Dohachi at Takamatsu, province of Sanuki. Mark, Sanyo, impressed. 1836.

Diameter, 6 inches.

1896—GLOBULAR INCENSE BURNER

(1978) Sanuki faïence. Soft white Raku texture, covered with a soft white glaze and decorated with shrubs in cobalt blue. Made at Takamatsu, province of Sanuki. 1800.

Height, 7 inches; diameter, 7¼ inches.

1897—SQUARE CAKE TRAY ON FEET

(1974) Sanuki faïence. Brilliant green glaze, decoration carved in relief in the paste and consists of symbolical scene and various borders. Made at Shido, province of Sanuki. Mark, Min, impressed. 1839.

Diameter, 8¼ inches.

1898—PLATE

(1979) Sanuki faïence. Soft salmon-color texture, stork, turtle of longevity and fret border carved in low relief and covered with a brown and mottled gray glaze. Made at Yashima, province of Sanuki. Inscriptions: "Yashima Kujū shi Ō Mitani Rinsō tsukuru" (written). Made by Mitani Rinsō in his 94th year at Yashima. 1813.

Diameter, 9½ inches.

1899—PLATE

(1973) Scalloped edge. Sanuki faïence. Amber brown opaque glaze, landscape in centre, and basket design panels round border, all carved in low relief. Made at Shido, province of Sanuki. 1850.

Diameter, 10¼ inches.

1900—LARGE OVIFORM JAR

(1977) Sanuki faïence. Soft white Raku clay. Covered with a brilliant opaque green glaze, over a pronounced brown crackle and in a white panel are Chinese characters painted black. Made at Takamatsu, province of Sanuki. Has openwork teakwood cover with jade ornament. Carved teakwood stand. 1800.

Height, 10¼ inches; diameter, 9 inches.

PROVINCE OF TAMBA

The pottery of this province in past times, while adhering to the simple severity demanded by the more insistent devotees of the tea-cult, possessed a richness of glaze and depth of color unequalled by any pottery in Japan. The old tea-jars, particularly, combined the beauty of Takatori, the sobriety of Seto and the solidity of Shidoro, and superadded to these qualities a variety of features in form and glaze, which have made them most attractive objects for the collector.

ONOHARA.—The earliest forms of glazed pottery were made in Onohara. Large-bodied jars with brown glaze and blistered surface are known as Ko (old)

Tamba, and are said to date back to 1550. Specimens are exceedingly rare. Pieces equally old have reddish clay, light fawn glaze, with simple decoration in gray under the glaze. They are all stained by age, and bear evidences of considerable antiquity. These are probably the ones mentioned in Tōkikō as resembling old Nage. This resemblance is doubtless due to influences from the same source, namely Korea. Tea-jars also were made at Onohara before 1600. These were glazed in Seto style.

NAOSAKU.—In 1835 Masamoto Naosaku made oil-bottles, but more particularly wine bottles of a peculiar form, so that when filled with wine they would float in hot water. Similar forms have already been described above. These bear the definite mark Naosaku, and his work may properly be separated from similar pottery classified as Tachikui.

TACHIKUI.—In 1660 the Onohara oven was removed to Tachikui, and here were made many forms of tea-utensils, beside the curious floating wine bottles. These latter objects bear a variety of marks, evidently the signatures of individual potters baking in a common oven. As no information has been obtained in regard to these marks they will be considered under Tachikui, as they were probably made in this village. The Japanese also recognized, under the name of Kenjo (*i. e.*, present to a superior), Tachikui, pottery of a more delicate and refined character. The two specimens of this nature in the collection bear a heron, after Ōkio, vigorously portrayed.

1901—TEA JAR

(2009) Tamba stoneware of reddish texture. Partially covered with a mottled brown glaze. Made at Tachikui, province of Tamba. 1700.

Height, 2¾ *inches.*

1902—TEA JAR

(2002) Tamba stoneware of hard reddish gray texture. Tobi Shunkei glaze. Made at Onohara, province of Tamba. 1650.

Height, 3 *inches.*

1903—OIL BOTTLE

(2001) Tamba stoneware of coarse gray texture. Metallic brown glaze. Made at Tachikui, province of Tamba. 1750.

Height, 3 *inches.*

1904—TEA JAR

(2008) Tamba stoneware of red texture. Mottled brown glaze. Made at Onohara, province of Tamba. 1650.

Height, 3 *inches.*

1905—PEAR-SHAPED VASE

(2011) Tamba stoneware of reddish texture. Dark brown glaze, with mustard-yellow *soufflé*. Made at Tachikui, province of Tamba. 1750.

Height, 6¼ inches.

1906—SAKE BOTTLE

(2003) Gourd-shaped. Tamba stoneware. Lustrous dark brown glaze, bluish clay. Made at Tenmokuzan, province of Tamba. 1750.

Height, 6¼ inches.

1907—SAKE BOTTLE

(2000) Tamba stoneware of reddish-gray texture. Covered with blue-black glaze, with tea-dust *soufflé*. Made at Tachikui, province of Tamba. 1700.

Height, 7¼ inches.

1908—SAKE BOTTLE

(2014) Tamba stoneware of fine gray texture. Soft, creamy-white glaze. Made at Tachikui, province of Tamba. 1850.

Height, 7 inches.

1909—OVIFORM VASE

(2015) Tamba stoneware of hard reddish texture. Rich mirror-black glaze. Made at Tachikui, province of Tamba. 1700. Carved teakwood stand.

Height, 11 inches; diameter, 7 inches.

1910—GLOBULAR SAKE BOTTLE

(1999) Tamba stoneware of fine reddish texture. Coated with a blue-black glaze with iridescent lustre. Tall teakwood stand. Made at Tachikui, province of Tamba. 1700.

Height, 7¼ inches.

1911—BOTTLE. (THE FAMOUS FLOATING BOTTLE)

(2004) Gourd-shaped. Tamba stoneware. Bluish-gray texture, covered with a brilliant brown glaze. Made by Naosaku at Tachikui, province of Tamba. Naosaku, impressed. 1800.

Height, 7½ inches.

1912—SAKE BOTTLE

(2005) Tamba stoneware of fine gray texture. Soft creamy-white glaze. Made at Tachikui, province of Tamba. 1850.

Height, 7½ inches.

1913—OVIFORM SAKE BOTTLE

(2006) Tamba stoneware unglazed. Standing stork, painted in brown and white. Made at Tachikui, province of Tamba. 1850.

Height, 7½ inches.

1914—OVIFORM VASE

(2007) Tamba stoneware of dense gray texture. The upper part covered with a "raven-black" glaze, and the lower part with an opaque brown. Made at Onohara, province of Tamba. 1650.

Height, 7¾ inches.

1915—SAKE BOTTLE

(1997) Oviform, with tall slender neck. Tamba stoneware of fine gray texture. Dark amber-brown glaze. Made at Tachikui, province of Tamba. 1700.

Height, 9 inches.

1916—QUADRILATERAL SAKE BOTTLE

(1916) Tamba stoneware of reddish texture. Coated with a light-brown crackle glaze, fret and leaf patterns carved in low relief in the paste. Made at Tachikui, province of Tamba. 1800.

Height, 9¾ inches.

1917—OVIFORM SAKE BOTTLE

(2013) Tamba stoneware of gray texture, with dark green glaze running from neck. Made at Tachikui, province of Tamba. Sanko, stamped. 1800.

Height, 9½ inches.

1918—TALL SLENDER SAKE BOTTLE

(2012) Tamba stoneware of gray texture, covered with a tea-color glaze. Made at Tachikui, province of Tamba. Uydnon, stamped. 1800.

Height, 11¼ *inches.*

1919—LARGE JAR

(2010) Oviform, with handles for hanging. Tamba stoneware of gray texture. Covered with a brilliant dark amber-brown glaze. Made at Tachikui, province of Tamba. 1700.

Height, 14½ *inches; diameter,* 12½ *inches.*

EIGHTH AFTERNOON'S SALE

THURSDAY, FEBRUARY 2D, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

ANTIQUE JAPANESE POTTERY

PROVINCE OF TSUSHIMA

The island of Tsushima, lying between the southern end of the Korean peninsula and Japan, has been for hundreds of years the home of potters who have followed Korean models in their work. Information in regard to the early potters and their places of work is meager. Among the contemporary potters of Enshiu's time, seven potters of Tsushima are mentioned as worthy of recognition. The typical pottery is most characteristic and unmistakable. The clay is soft, light fawn in color, sometimes with pinkish areas, often with white Mishima decoration, rarely black, and glaze generally without luster. Specimens are occasionally seen which are likely to be confounded with early Satsuma, or with early Tosa, this confusion resulting from the Korean strain, if I may use the expression, which runs through all these essays.

1920—COVERED TEA JAR

(2029) Tsushima faïence of pale brown texture. Cord design round the neck, and conventional crest design on the body in black. Made at the island of Tsushima. 1700.

Height, 2½ inches.

1921—INCENSE BURNER, WITH SILVER TOP

(2027) Tsushima faïence of pale yellow texture. Soft creamy-white crackled glaze, and bamboo, plum, and pine, painted in blue. Made by Mosan, island of Tsushima. 1650.

Height, 3 inches.

1922—TEA BOWL

(2030) Tsushima faïence of pale yellow texture. Covered with a soft creamy-white crackled glaze. Made at the island of Tsushima. 1700.

Diameter, 3½ inches.

1923—TEA BOWL

(2028) Tsushima faïence of fine gray texture. Minutely crackled creamy-white glaze, and bamboo, plum, and pine, painted in black. Made by Mosan, island of Tsushima. 1650.

Diameter, 4¾ inches; height, 3 inches.

PROVINCE OF YAMASHIRO

Kyōtō, the capital of the Mikados for over a thousand years; the home of court nobles, or artists, poets and historians, and artisans of the highest skill, what wonder that the refining influences of such an august assemblage should reflect itself in the character of the art hand-work of this centre! The potter's art here found its highest expression; and the names of Kōyetsu, Ninsei, Kichizayemon, and later Zengoro, Kenzan, Mokubei, Hōzan, Dōhachi, Rokubei, Kitei and others are known throughout the empire, and some of these have a world-wide reputation. From this centre potters at various times in the past have been called to neighboring, as well as far-distant, provinces, there to establish new ovens or to influence the work already established. The fame of the Kyōtō potters led to a preservation of their family histories. Their essays were usually signed, and thus the identification and classification of Kyōtō pottery is comparatively easy.

AWATA.—Typical Awata was first made in Awata district, Kyōtō. The early pieces are not signed. They are grayish in color and undecorated. Specimens of early Awata reveal in the glaze under an ordinary lens air bubbles closely crowded together. Decorated Awata appeared in 1620, and much of the early work is attributed to Ninsei. The mark Awata first appeared at this time, and this mark has been used since by various Awata potters unaccompanied by their own signature.

1924—SAKE-CUP STAND

(2043) Awata faïence. Covered with a finely crackled creamy-color glaze, with pine branch and chrysanthemum crest, painted in brown and blue under the glaze. Made at Awata, Kioto, province of Yamashiro. 1800.

Height, 1¾ inches.

1925—TEA BOWL

(2055) Awata faïence of thin texture. Invested with a mirror-black glaze; creamy-white crackle round foot. Made by Kinkozan at Awata, Kioto, province of Yamashiro. 1850.

Height, 1¾ inches; diameter, 4¼ inches.

1926—INCENSE BURNER

(2045) Awata faïence. Floral scrolls carved in relief in six panels which are separated by bands in blue and gold scrolls. Made at Awata, Kioto, province of Yamashiro. 1800.

Height, 2 inches.

1927—TEA BOWL

(2042) Awata faïence of fine pale yellow texture. Covered with a soft cream-color glaze, minutely crackled. Made at Awata, Kioto, province of Yamashiro. 1800.

Height, 2¼ inches; diameter, 3½ inches.

1928—TEA BOWL

(2041) Awata faïence of pale-yellow texture. Covered with crackled creamy glaze. Tokugawa crests painted in black under the glaze and in green and blue enamels over the glaze. Made at Awata, Kioto, province of Yamashiro. 1800.

Height, 2½ inches; diameter, 4½ inches.

1929—SMALL TEA POT

(2061) Awata faïence. Minutely crackled creamy-white glaze, with bamboo in blue and brown under the glaze. Made by Kinkozan at Awata, Kioto, province of Yamashiro. Mark, Kinkozan, impressed. 1800.

Height, 3½ inches.

1930—HEXAGONAL INCENSE BURNER

(2040) With cover. Awata faïence. Pierced panels and brocade designs in fine enamel color of low tone and gold and silver. Made at Awata, Kioto, province of Yamashiro. 1800.

Height, 3¼ inches.

KINKOZAN.—The family of which the modern Kinkōzan is a representative begun work in Iwakurayama, and afterwards moved to Awata, and for the first time used the signature Kinkōzan. Another account says that the first

generation was represented by Kobayashi Tokuyemon, who worked in Awata in 1646. The early work departed from typical Awata models, and a variety of forms, glazes and decorations were made. The small bowls and jars with rich dark brown overglaze, and the light brown glazes with light decoration were particularly rich, and these were among the chef-d'œuvres of the family seventy years ago. In 1877, or thereabouts, the representative of the family, Sōbei Kinkōzan, with a large staff of crude potters and decorators, flooded the foreign market with profusely decorated Awata, signed with the painted mark Kinkōzan in red.

1931—TEA BOWL

(2051) Awata faïence of gray texture. Covered inside and out with a soft creamy-white glaze over a network of brown crackle, with flowering sprays in brown and blue. Made by Kinkozan at Awata, Kioto, province of Yamashiro. Kinkozan, impressed. 1850.

Height, 3½ inches; diameter, 4¼ inches.

1932—TEA BOWL

(2079) Awata faïence. Brown crackled glaze, pine trees, in white, blue, and gold enamels. Made at Awata, Kioto, province of Yamashiro. Ninsei, impressed. 1700.

Height, 3½ inches; diameter, 5 inches.

TAIZAN.—The first generation of this famous family was one Takahashi Tōkurō, who came from Ōmi, and built an oven in Awata in 1673. The second generation was known as Yohei, and this family name remained in all the subsequent generations. Yohei's work consisted of tea-utensils only; the third generation made tea and wine utensils; the fourth generation (1789-1892) first used dark blue glaze; the fifth generation (1804-1817) made blue pottery vases for the Imperial household; the sixth generation (1830-1838) introduced a regular style of painting for decoration. He was a friend of the famous artists of that time, among whom were Keibun and Toyohiki. The work Tōki Shōshi, from which the above information has been derived, also mentions the seventh, eighth and ninth generations. Ninagawa says that the mark Taizan was first used in 1760. A variety of marks are seen on the pottery, but it has been impossible to sub-divide them according to different families. The pottery shows great refinement and skill.

1933—FIRE BOWL, FOR SMOKER

(2037) Awata faïence of gray texture. Floral and leaf scrolls in dark blue, white and green enamels, thickly applied over an unglazed surface. Made by Taizan at Awata, Kioto, province of Yamashiro. Taizan, impressed. 1750.

Height, 4¼ inches.

1934—SAKE POT

(2060) Awata faïence of fine texture. Covered with a soft creamy-white glaze and decorated with floral scrolls in brilliant cobalt blue. Made after the Delft faïence at Awata, Kioto, province of Yamashiro. 1800.

Height, 4¾ inches.

1935—GLOBULAR CAKE BOX

(2038) Awata faïence of pale-yellow texture. Minutely crackled opaque glaze, and outer surface of elaborate openwork design. Made at Awata, Kioto, province of Yamashiro. 1800.

Diameter, 4½ inches.

1936—COVERED BOWL

(2039) Awata faïence of fine gray texture. Covered with a gray pink crackled glaze pine with branch and plum blossoms in blue and black. Made at Awata, Kioto, province of Yamashiro. 1750.

Diameter, 4½ inches.

1937—TEA BOWL

(2040A) Awata faïence of thick red texture. Outer and inner surface covered with a thick even glaze of tea-leaf color. Has inscription, "Cool mountain Tea-house," in white slip. Made at Awata, Kioto, province of Yamashiro. 1750.

Diameter, 4½ inches.

1938—SAKE BOTTLE

(2382) Canteen shape. Awata faïence. Gray clay, covered with a crackled green glaze. Figure subject and waterfall modelled in relief. Made by Hozan at Awata, in Kioto, province of Yamashiro. Mark, Hozan, impressed. 1800.

Height, 5 inches.

1939—SAKE POT

(2053) Awata faïence. Brilliant tea-green glaze, Kirins and cloud forms carved in relief in the paste clay. Made by Kinkozan at Awata, Kioto, province of Yamashiro. Kinkozan, impressed. 1800.

Height, 5¼ inches.

1940—TEA BOWL

(3014) Awata pottery, pale buff texture, clouded gray and pink crackled glaze. Made at Awata, Kioto, province of Yamashiro. Made by Ninsei. Unsigned. 1700.

Diameter, 6 *inches.*

1941—SAKE POT

(2059) Awata faïence. Five panel decoration, of figures and floral designs, in brown, band and edges of dark-blue enamel. Made at Awata, Kioto, province of Yamashiro. 1850.

Height, 6 *inches.*

1942—OKIMONO

(2385) Hotei and child, with sack. Awata faïence. Gray clay. Decoration in colored enamels and gilt over a crackled creamy glaze. Made at Awata, Kioto, province of Yamashiro. 1800.

Height, 7½ *inches.*

1943—OKIMONO

(2386) Seated figure of Hitomaro the poet. Awata faïence. Fine gray clay, covered with crackled glaze, and decorated with blue, green, and gold enamels. Made at Awata, in Kioto, province of Yamashiro. 1800.

Height, 8 *inches.*

1944—SAKE BOTTLE

(2033) Quadrilateral. Awata faïence. Bold floral and leafy scrolls in dark blue, white, and green enamels, thickly applied over an unglazed surface. Made at Awata, Kioto, province of Yamashiro. 1750.

Height, 9 *inches.*

1945—OKIMONO

(2388) Yebsu on carp. Awata faïence. Gray clay, partially glazed with various enamels. Made at Awata, Kioto, province of Yamashiro. 1800.

Height, 9½ *inches.*

1946—OKIMONO

(2384) Figure of Daikoku sitting on rice mortar. Awata faïence. Gray clay. The figure covered with crackled creamy-white glaze and decorated in gilt brocade pattern and blue and green enamels, the mortar lacquered and gilded. Made at Awata, in Kioto, province of Yamashiro. 1700.

Height, 9½ *inches.*

1947—INCENSE BURNER

(2032) Awata faïence of fine gray texture. Finely crackled creamy-white glaze. Deer, foliage, floral crests and brocade designs, painted in enamel colors and gold over the glaze. Made at Awata, Kioto, province of Yamashiro. 1750.

Height, 10½ *inches.*

1948—TEA JAR

(2091) Kioto faïence. Unglazed, and decorated with chrysanthemums in relief. Made at Kioto, province of Yamashiro. 1750.

Height, 1½ *inches.*

1949—MINIATURE BOTTLE

(2078) Gourd-shaped. Kioto faïence of dark gray texture and glaze. Made at Kiyomidsu, Kioto, province of Yamashiro. 1850.

Height, 1½ *inches.*

DŌHACHI.—The name of Dōhachi is justly celebrated in the annals of Kiyomizu potters. The founder of the family was one of a group of famous potters who studied under Yeisen.

1950—SMALL SAUCER

(2070) Kioto faïence. Dark gray glaze, chrysanthemum flower and leaf in blue and brown under the glaze. Made by Dohachi at Kiyomidsu, Kioto, province of Yamashiro. Mark, Omuroyama Dohachi, impressed. 1830.

1951—SMALL TEA POT

(2096) Kioto faïence. Unglazed. Inside glazed with dull gray enamel. Made at Kioto, province of Yamashiro. Toseizan, impressed. 1850.

1952—SMALL OKIMONO

(2411) The three Nikko monkeys. "See no evil, hear no evil, speak no evil." Modelled in Kioto faïence in coarse gray texture and covered with red raku glaze, mixed with white. Made at Kioto, province of Yamashiro. 1800.

Height, 1¾ inches.

1953—NAPKIN VASE

(2106) Kioto faïence. Gray glaze, with plum blossoms in brown and white. Made by Kenzan at Narutaki, Kioto, province of Yamashiro. Mark, Kenzan, painted. 1700.

Height, 2 inches.

1954—INCENSE BOX

(2076) Chrysanthemum-shaped. Kioto faïence of soft yellow texture. Dark gray glaze. Made by Woho at Kioto, province of Yamashiro. Mark, Woho, impressed. 1850.

Diameter, 2 inches.

1955—INCENSE BOX

(2391) Form of duck. Kioto faïence. Gray clay, covered with dull gray glaze, and enamelled. Made at Awata, Kioto, province of Yamashiro. Mark, Ninsei, impressed. 1800.

Height, 2 inches.

ROKUBEI.—Rokubei is the name of a family of famous Kiyomizu potters whose founder was a pupil of Yeisen. The first Rokubei began in 1737. The fourth generation of this family is now at work, and like the second and third generations has adhered to the typical Kiyomizu style established by the founder of the family.

1956—BIRD-SHAPED INCENSE BOX

(2075) Kioto faïence of dense gray texture. Dark brown glaze. Made by First Rokubei at Kiyomidsu, Kioto, province of Yamashiro. Sei, impressed. 1790.

1957—SMALL SAKE CUP

(2073) Soft white glaze, floral scrolls in dark blue, under the glaze. Made by Yozo at Kioto, province of Yamashiro. Yozo, painted in blue. 1850.

Diameter, 2 inches.

1958—SMALL BELL-SHAPED INCENSE BOX

(2182) Kioto faïence. Dark brown glaze, relief ornaments. Made at Kioto, province of Yamashiro. Mark, Kaku-chiu, incised. 1800.

Diameter, 2 inches.

1959—GLOBULAR TEA JAR

(2050) Kioto faïence. Bluish-gray crackled glaze, with pine needles painted in brown under the glaze. Made at Awata, Kioto, province of Yamashiro. 1775.

Height, 2¼ inches.

MOKUBEI.—In 1807 the famous potter Mokubei visited Kaga, and remained in that province three years. It is not impossible that some of the Kaga porcelain of that period may have been made by him. A tea-pot in the collection is characteristic of Mokubei's work. The clay is identical with Kaga, and the impressed mark Kinju is said to be a mark used by Mokubei at that time.

1960—SAKE CUP

(2129) Kioto faïence. Grayish-white glaze, with dragons and diaper patterns carved in low relief. Made by Mokubei at Kioto, province of Yamashiro. Mokubei, impressed. 1800.

Diameter, 2¼ inches.

1961—MINIATURE BOTTLE-SHAPED VASE

(2084) Kioto faïence. Covered with mottled brown glaze. Made by Sohaku at Kioto, province of Yamashiro. 1550.

Height, 2¼ inches.

RENGETSU.—Rengetsu, a woman potter of Kyōtō, acquired some fame for her work, which was modelled by hand. It dates from 1830-1860. The pieces are in the form of bowls, tea-pots and wine bottles. On the sides of the pieces are incised lines of poetry. She died in 1860 at the age of seventy-five. Her successor is in feeble health, and makes but little pottery.

1962—TEA POT

(2120) Lotus design. Kioto faïence. Unglazed. Incised Japanese verse. Made by Rengetsu, the famous female potter, at Kioto, province of Yamashiro. Rengetsu, incised. 1850.

Height, 2½ inches.

1963—SUZURI

(2407) Form of chess-man. Kioto faïence. Gray clay, with bluish glaze. Greek fret borders and waves in relief under the glaze. Made at Kioto, province of Yamashiro. 1800.

Height, 2½ inches.

1964—SAKE CUP

(2077) Kioto faïence of red texture. Gray glaze, with cherry blossoms painted in enamel colors. Made by Yozo at Kiyomidsu, Kioto, province of Yamashiro. Yozo, impressed. 1850.

Diameter, 2½ inches.

1965—INCENSE BURNER

(2099) Kioto faïence of white texture. Opaque celadon glaze over a bold crackle, and an imperial crest in gold. Made at Kiyomidsu, Kioto, province of Yamashiro. Gohonzan, Onaratame, impressed. 1850.

Height, 2½ inches.

1966—INCENSE BURNER

(2094) Kioto faïence of fine gray texture. Brilliant green glaze, landscape in black under the glaze. Made by Rokubei at Kiyomidsu, in Kioto, province of Yamashiro. Sei, impressed. 1790.

Height, 2½ inches.

1967—SMALL SAKE CUP

(2071) Kioto faïence. Gray glaze, with grasses in cobalt blue. Made by Kitei at Kiyomidsu, Kioto, province of Yamashiro. Kitei, impressed. 1850.

Diameter, 2½ inches.

1968—MINIATURE VASE

(2085) Bottle-shaped. Kioto faïence. Amber-brown glaze, with hard red clay. Made at Kioto, province of Yamashiro. 1550.

Height, 2¾ inches.

1969—INCENSE BOX, IN FORM OF DUCK

(2378) Kioto faïence of gray clay. Crackled creamy-white glaze, with blue and green enamels and gilt. Made at Awata, in Kioto, province of Yamashiro. Mark, Ninsei, impressed. 1750.

Height, 2¼ inches

1970—TEA JAR

(2086) Kioto faïence of coarse red texture. Partially covered with a brown glaze. Made by Sohaku at Kioto, province of Yamashiro. 1550.

Height, 2¾ inches.

1971—TEA BOWL

(2207) Kioto faïence of reddish gray texture. Wave design around the rim in blue and conventional fret pattern in white over the drab-gray glaze round the foot. Made at Kioto, province of Yamashiro. Mark, Taizan (imp.). 1800.

Height, 2¾ inches.

1972—QUADRILATERAL VASE

(2186) Kioto faïence of thin texture. Coated with a pink-purple glaze, and panels in fine openwork design. Made at Kioto, province of Yamashiro. Mark, Raku (imp.). 1810.

Diameter, 2¾ inches.

1973—INCENSE BOX

(2195) Stork-shaped. Kioto faïence. Rich salmon-red glaze, with specks of brown and white. Made at Kioto, province of Yamashiro. Mark, Raku (imp.). 1800.

Diameter, 3 inches.

1974—INCENSE BOX

(2214) Design of a chrysanthemum. Kioto faïence of soft texture. The flower in white and yellow on a gilded ground. Made at Kioto, province of Yamashiro. Mark, Yeiraku (imp.). 1830.

Diameter, 3 inches.

1975—INCENSE BURNER

(2139) Kioto faïence. Fine yellow texture, soft white crackled glaze, with flowering plants, bamboo and plum, pencilled in purple under the glaze, rimmed with metal. Made at Kioto, province of Yamashiro. 1750.

Height, 3 inches.

1976—TEA JAR

(2117) Kioto faïence. Soft white crackled glaze, flowering plants in blue under the glaze. Made at Kioto, province of Yamashiro. 1850.

Height, 3 *inches.*

1977—INCENSE BURNER

(2115) Kioto faïence. Soft white glaze. Fish jumping from stream and other designs, minutely painted in blue in the style of old delft. Has openwork silver cover. Made at Kioto, province of Yamashiro. 1800.

Height, 3 *inches.*

1978—TEA JAR

(2090) Kioto faïence of fine gray texture. Metallic brown glaze. Made by Rokubei at Kiyomidsu, Kioto, province of Yamashiro. Mark, Sei. 1800.

Height, 3 *inches.*

1979—TEA JAR

(2089) Kioto faïence. Finely crackled gray glaze, with an overglaze of black. Made by Ninsei at Kioto, province of Yamashiro. Mark, Ninsei, impressed. 1670.

Height, 3 *inches.*

1980—GLOBULAR SAKE BOTTLE

(2074) Kioto faïence. Crackled creamy-white glaze, with landscape in cobalt blue. Made by Giozan at Kioto, province of Yamashiro. Giozan, impressed. 1850.

Height, 3 *inches.*

1981—INCENSE BURNER

(2044) Kioto faïence. Crackled creamy-white glaze. Brocade designs painted in red and green enamels and silver and gold. Has openwork metal cover. Made at Seikanji, Kioto, province of Yamashiro. Seikanji, impressed. 1750.

Height, 3 *inches.*

1982—TEA BOWL

(2172) Kioto faïence of pale yellow texture. Greenish-white Raku glaze, with bamboo painted in brown. Made by Keinin, at Kioto, province of Yamashiro. 1850.

Diameter, 3¼ *inches.*

1983—SMALL SAUCER

(2069) Kioto faïence. Dull gray glaze, with cherry blossoms in relief under the glaze and enamelled. Made by First Rokubei at Kiyomidsu, Kioto, province of Yamashiro. Rokubei, incised. 1790.

Diameter, 3¼ *inches.*

1984—TEA BOWL

(2128) Kioto faïence of fine gray texture. Soft white glaze, with landscape painted in dark blue and black under the glaze. Made by Mokubei at Kioto, province of Yamashiro. Mark, Sehei. 1800.

Diameter, 3¼ *inches.*

1985—TWO TALL CUPS

(2201) Kioto faïence of pale gray texture. Light gray glaze, with willow trees in brown. Made at Kioto, province of Yamashiro. Marks, Kenzan (written). Awata (imp.). 1750.

Height, 3½ *inches.*

1986—TEA JAR

(2087) Kioto faïence of coarse gray texture. Thick, amber-brown Raku glaze. Made by Shoi at Kioto, province of Yamashiro. 1550.

Height, 3½ *inches.*

NINSEI.—Nonomura Seibei, son of Seiyemon, of Ninwaji village, stands foremost in the ranks of Japanese potters. His pseudonym was compounded from the first character of his birthplace, Ninwaji (some authorities state that he was born in Tamba), and the first character of his name, Seibei. Artists in Hizen claim the distinction of first decorating in vitrifiable enamels in 1650. The secrets of their methods, though well guarded, came into the possession of Ninsei, and through him to the knowledge of contemporary and subsequent potters who studied under him. Ninsei's influence so elevated the art in Kyōtō that it became at that time, and has since remained, the keramic art centre of

Japan. Early records vary as to whether Ninsei learned the rudiments of the art from Shōhaku, of Tosa, or imparted his knowledge to Shōhaku. The fact that Ninsei was active in 1680 is attested by evidences from other sources. Ninsei was a skilful painter as well, and in Japanese works is recorded as an artist with date of activity.

1987—TEA BOWL

(2081) Kioto faïence of fine gray texture. Crackled creamy glaze, with pine trees painted in enamels and gold. Made at Kioto, province of Yamashiro. Ninsei, impressed. (A copy.) 1800.

Diameter, 3½ *inches.*

1988—TRIPOD INCENSE BURNER

(2114) Kioto faïence. Creamy-white crackled glaze, with landscape painted in blue. Made by Kinkozan at Awata, Kioto, province of Yamashiro. Mark, Kinkozan, painted. 1800.

Height, 3½ *inches.*

1989—TEA JAR

(2151) Kioto faïence. Black and gray glaze. Made at Kioto, province of Yamashiro. Ninsei, impressed. 1670.

Height, 3½ *inches.*

1990—TEA BOWL

(2183) Kioto faïence of soft buff texture. Coated with a salmon-pink Raku glaze, with two Chinese characters in white enamels. Made at Kioto, province of Yamashiro. Inscriptions: Bunsei nen sei, written in black. 1827.

Diameter, 3½ *inches.*

1991—TEA JAR

(2088) Kioto faïence of gray texture. Chocolate-brown glaze, with black streaks. Made at Kioto, province of Yamashiro. 1700.

Height, 3¾ *inches.*

1992—TEA POT

(2130) Kioto faïence of thin texture. Gray glaze, Mishima design incised. Made by Mokubei at Kioto, province of Yamashiro. Mokubei, impressed. 1800.

Height, 3¾ *inches.*

1993—TEA BOWL

(2196) Kioto faïence of gray texture. Pine trees in brown, and blue under a gray crackled glaze. Made at Kioto, province of Yamashiro. 1800.

Diameter, 3¾ *inches.*

1994—TEA POT

(2131) Kioto faïence of thin texture. Coated with a yellow glaze, and carp and wave designs carved in low relief in the paste. Made by Mokubei at Kioto, province of Yamashiro. Mokubei, impressed. 1800.

Height, 3¾ *inches.*

1995—INCENSE BOX

(2177B) Kioto faïence. Cream-colored crackled glaze. On cover interior view surrounded by a border of sceptre head etched in the paste and filled in with brown enamel. Made at Narukati, Kioto, province of Yamashiro. 1700. Mark (painted), Kenzan, from picture by Korin.

Diameter, 3¾ *inches.*

1996—TEA BOWL

(2180) Kioto faïence of coarse yellow texture. Black Raku glaze, with stork and turtle in brown and white. Province of Yamashiro. Dohachi (imp.). 1800.

Diameter, 3¾ *inches.*

1997—TEA BOWL

(2116) Kioto faïence. Creamy-white crackled glaze, with archaic bird in black. Made at Kioto, province of Yamashiro. 1800.

Diameter, 3¾ *inches.*

1998—INCENSE BURNER

(2383) Hotei with boy and sack. Kioto faïence. Gray clay, with crackled gray glaze, and black, brown, and blue decoration. Made at Awata, in Kioto, province of Yamashiro. 1800.

Height, 4 *inches.*

2000—FIRE BOWL FOR SMOKER

(2203) Kioto faïence of reddish-gray texture. Flowers in white, blue, and yellow enamels, thickly applied. Made at Kioto, province of Yamashiro. Mark, Rakutozan (imp.). 1800.

Diameter, 4 inches.

2001—TEA BOWL

(2119) Kioto faïence of hard red texture. Thin green glaze, an imperial Kiri Mon incised, and characters painted in brown. Made by Seizan at Kioto, province of Yamashiro. Seizan, impressed. 1850.

Diameter, 4 inches.

2002—TEA BOWL

(2218) Kioto faïence of gray texture. Covered with a drab glaze. Made at Kioto, province of Yamashiro. Mark, Asahi (imp.). 1750.

Diameter, 4 inches.

2003—TEA BOWL

(2208) Kioto faïence of hard gray texture. Deep green and dull white glaze strongly crackled, with decoration of sacred balls in brown under glaze. Made at Kioto, province of Yamashiro. Mark, Roku-ichi (imp.). 1870.

Diameter, 4 inches.

2004—TEA BOWL

(2176) Kioto faïence of hard gray texture. Black Raku glaze, with circles in yellow and white. Made at Kioto, province of Yamashiro. 1750.

Height, 4 inches.

2005—TEA BOWL

(2173) Kioto faïence of soft texture. Red and dull green Raku glaze. Made by Shinraku at Kioto, province of Yamashiro. Shinraku, stamped. 1850.

Diameter, 4 inches.

2006—TEA BOWL

(2163) Kioto faïence of reddish texture. Mottled brown and red Raku glaze. Made by Ichiniu at Kioto, province of Yamashiro. Raku, stamped. 1670.

Diameter, 4 inches.

2007—INCENSE BOX

(2108) Kioto faïence of fine gray texture. Soft creamy-white glaze, scrolls and diapers in black. Made at Narutaki, Kioto, province of Yamashiro. Mark, Kenzan, painted. 1700.

Diameter, 4 inches.

2008—INCENSE BOX

(2093) Kioto faïence of thin gray texture. Crackled gray glaze, pine needles painted in brown. Made at Kiyomidsu, Kioto, province of Yamashiro. Kiyomidsu, impressed. 1700.

Diameter, 4 inches.

2009—TEA BOWL

(2082) Kioto faïence. Reddish texture. Pink glaze, with decoration of storks, which are incised and enamelled. Made by First Rokubei at Kiyomidsu, Kioto, province of Yamashiro. Mark, Sei, impressed. 1780.

Height, 4 inches.

2010—INCENSE BOX

(2027) Cucumber shape. Kioto faïence. Pale pink glaze, leaves and vine outlined in brown. Made by Rokubei at Kiyomidsu, Kioto, province of Yamashiro. Mark, Sei, impressed. 1820.

Length, 4 inches.

2011—TEA BOWL

(2110) Kioto faïence of soft texture. Black glaze, with pine tree and verse in white. Made by Kenzan at Kioto, province of Yamashiro, and signed Kenzan. 1700.

Diameter, 4¼ inches.

KŌYETSU.—This potter was an amateur of the seventeenth century. His name is famous in the annals of Japanese potters. He made red Raku bowls and other objects used in the tea-ceremony, employing in some of these Shigaraki clay. His work is of extreme rarity.

2012—TEA BOWL

(2162) Kioto faïence of reddish texture. Coated with a salmon-pink Raku glaze. School of Kōyetsu, at Kioto, province of Yamashiro. 1650.

Diameter, 4¼ inches.

ICHINIU.—This potter was the son of Dōniu, and was commonly called Sahei, and also Kichizayemon. His bowls have lustrous black glaze with reddish spots. This potter went to Ise, and under the name of Sahei made pottery for a time. Ichiniu used two different forms of Raku for his mark. He died in 1647.

2013—TEA BOWL

(2174B) Kioto faïence of soft texture. Mottled red and black Raku glaze. Made by Ichiniu at Kioto, province of Yamashiro. 1670.

Diameter, 4¼ inches.

TOKUNIU. (Eighth generation).—Tokuniu, representing the eighth generation, died young in 1774; for this reason the work of this potter is very rare. One mark is recorded, and this shows the impression of a seal coarsely drawn and cut.

2014—TEA BOWL

(2177A) Kioto faïence of reddish texture. Coated with deep mirror-black glaze, and sacred mountain in salmon-pink. Raku (impressed). Seal of Tokuniu, Kioto, province of Yamashiro. 1770.

Diameter, 4¼ inches.

2015—CYLINDRICAL INCENSE BURNER

(2179) On tripod, with repoussé silver cover. Kioto faïence of fine yellow texture. Coated with a bright green glaze. Branches of fruit and fret border incised and filled in with gold. Made at Kioto, province of Yamashiro. Mark, Yeiraku (imp). 1830.

Height, 4¼ inches.

2016—TEA BOWL

(2209) Kioto faïence of fine yellow texture. New Year decoration and sacred balls in green, red, and blue glazes, and touched with gold. Made at Kioto, province of Yamashiro. Mark, Hozan (imp.). 1800.

Diameter, 4¼ inches.

2017—TEA BOWL

(2212) Kioto faïence of yellowish-white texture. Ivory-white glaze, with minute crackle, tsubaki flowers and inscriptions of "Sho-nen korewo utsusu," painted in black and white. Made by Hozan at Kioto, province of Yamashiro. Mark, Hozan, the other marks obscure. Modern.

Diameter, 4¼ inches.

2018—TEA BOWL

(2127) Kioto faïence of gray texture. Gray crackled glaze, with floral scrolls in green and red enamels applied over the glaze, rimmed with silver. Made by Mokubei at Kioto, province of Yamashiro. Mark, Robei tsukuru, painted. 1800.

Diameter, 4¼ inches.

2019—TEA BOWL

(2112) Kioto faïence of gray texture. Coated with a brilliant mottled brown glaze, rimmed with silver. Made at Kioto, province of Yamashiro. 1800.

Diameter, 4¼ inches.

2020—TEA BOWL

(3015) Kioto faïence. Fine yellowish-gray texture, soft yellow Raku glaze, crackled with smooth surface. Made at Kioto, province of Yamashiro. 1800.

Diameter, 4¼ inches.

2021—TEA BOWL

(2107) Kioto faïence. Gray glaze, with flowers in brown and blue. Made by Kenzan at Narutaki, Kioto, province of Yamashiro. 1700.

Diameter, 4½ inches.

2022—INCENSE BURNER

(2387) Helmet-shaped. Kioto faïence. Gray clay, covered with a crackled creamy glaze, and decorated with colored enamels and gilt. Made at Awata, in Kioto, province of Yamashiro. 1750.

Height, 4½ inches.

2023—INCENSE BURNER

(2380) Sacred lion with ball. Kioto faïence. Gray clay, with crackled creamy-white glaze, decoration in blue and green enamels and gilding. Made at Awata, in Kioto, province of Yamashiro. 1700.

Height, 4½ inches.

2024—TEA BOWL

(2142) Kioto faïence. Gray texture, minutely crackled creamy-white glaze, with floral sprays painted in colored enamels over the glaze. Made at Kioto, province of Yamashiro. Kinkozan, impressed. 1750.

Diameter, 4½ inches.

2025—SAKE BOTTLE

(2149) Kioto faïence of gray texture. Finely crackled creamy glaze, with splashes of dark green. Made at Kioto, province of Yamashiro. 1750.

Height, 4½ inches.

2026—TEA BOWL

(2170) Kioto faïence of soft gray texture. Coated with mottled black Raku glaze. Bird on branch in relief under the paste. Made by Ichiniu at Kioto, province of Yamashiro. 1670.

Diameter, 4½ inches.

2027—TEA BOWL

(2189) Kioto faïence of dense texture. Coated with a mottled light brown and green Raku glaze. Made at Kioto, province of Yamashiro. Mark, Raku (imp.). 1710.

Diameter, 4½ inches.

2028—INCENSE BURNER

(2222) Kioto faïence. Soft yellowish texture. Incised band of archaic characters, " ten thousand." Openwork cover in design of chrysanthemum crest. Made by Yeiraku, at Kioto, province of Yamashiro. Mark, Yeiraku (imp.). 1830.

Height, 4½ inches.

2029—TEA BOWL

(2210) Kioto faïence of hard gray texture. Covered with a brown glaze over a minute crackle. Made at Kioto, province of Yamashiro. Mark, Mokubei (imp.) 1825.

Diameter, 4½ inches.

2030—TEA BOWL

(2125) Kioto faïence of fine thin texture. Coated with a dense green glaze. Brocade design in gold, silver, and white enamel. Inner surface of creamy glaze minutely crackled. Made by Mokubei after Ninsei's work, at Kioto, province of Yamashiro. Mark, Mokubei, painted. 1800.

Diameter, 4½ inches.

2031—TEA BOWL

(2080) Kioto faïence of fine gray texture. Crackled gray glaze, flying birds and moon painted in brown under the glaze. Made at Kioto, province of Yamashiro. Mark, Ninsei, impressed. 1650.

Diameter, 4½ inches.

2032—TEA BOWL

(2165) Kioto faïence of soft texture. Coated with an opaque yellow Raku glaze, chrysanthemum and fret border incised. Made by Rioniu at Kioto, province of Yamashiro. 1750.

Diameter, 4¾ inches.

2033—TEA BOWL

(2194) Kioto faïence of soft gray texture. Coated with a mottled gray crackled glaze, with pink and white tints. Made at Kioto, province of Yamashiro. 1700.

Diameter, 4¾ inches.

2034—TEA BOWL

(2217) Kioto faïence of hard reddish texture, pink thin glaze. Made at Kioto, province of Yamashiro. Mark, Kiyomidsu (imp.). 1800.

Diameter, 4¾ inches.

2035—TEA BOWL

(2111) Kioto faïence of soft texture. Brilliant black glaze. In the inside a band of wave designs in divers colored enamels. Mark, Kenzan, in square reserve on the outside. Made by Kenzan at Kioto, Yamashiro. 1700.

Diameter, 5 inches.

2036—BOWL

(2057) With top handle. Kioto faïence of gray sandy texture and pink crackle glaze. Made by Rokubei at Kioto, province of Yamashiro. Rokubei, incised. 1820.

Height, 5 inches.

2037—TEA BOWL

(2067) Kioto faïence of gray crackle glaze, painted in green and red and gold enamels. Band of diaper patterns round the upper edge. Made at Kiyomidsu, Kioto, province of Yamashiro. Mark, Kiyomidsu, impressed. 1675. This specimen is mentioned in Ninagawa's Ceramic History.

Diameter, 5 inches.

2038—TEA BOWL

(2184) Kioto faïence of soft gray texture. Coated with a mottled gray and brown Raku glaze, incised and enamelled flowers in green. Made by Rioniu, at Kioto, province of Yamashiro. Mark, Rioniu (imp.). 1790.

Diameter, 5 inches.

2039—TEA BOWL

(2178) Kioto faïence of fine gray texture. Soft creamy-white crackle glaze. Rising sun and stork and wave designs in red, white, gold, and silver. Made at Kioto, province of Yamashiro. Mark, Kahin shirin (imp.). 1830.

Diameter, 5 inches.

2040—TEA BOWL

(2171) Kioto faïence of soft gray texture. Brown Raku glaze, stork, tortoise, pine tree, and Chinese characters, "Fukuju," incised under the glaze. Made by Rioniu at Kioto, province of Yamashiro. 1750.

Diameter, 5 inches.

2041—TEA BOWL

(2166) Kioto faïence of reddish texture. Coated with a pink Raku glaze and a thick running glaze. Oribe design in black. Made by Rioniu at Kioto, province of Yamashiro. 1750.

Diameter, 5 inches.

2042—TEA BOWL

(2145) Kioto faïence. Soft gray texture, black Raku glaze, with red splashes. Made at Kioto, province of Yamashiro. Dohachi, incised. 1800.

Diameter, 5 inches.

2043—TEA BOWL

(2144) Kioto faïence. Fine gray texture, bluish-gray crackled glaze, hares painted in brown under the glaze. Made at Kioto, province of Yamashiro. Ninami, stamped. 1830.

Diameter, 5 inches.

2044—TEA BOWL

(2113) Kioto faïence of coarse gray texture. Coated with a greenish-gray glaze, with brown splashes. Made at Omuro, Kioto, Yamashiro. Omuro, impressed. 1850.

Diameter, 5¼ inches.

2045—TEA BOWL

(2141) Kioto faïence. Soft gray texture, covered with black Raku glaze, circle and characters in greenish-white. Made at Kioto, province of Yamashiro. Kenzan Sei, in white. 1700.

Diameter, 5½ inches.

2046—OKIMONO

(2392) Pilgrim with gourd. Kioto faïence. Hard reddish clay, covered with greenish-gray-glaze. Made by Mokubei at Kioto, province of Yamashiro. Mark, Mokubei, incised. 1810.

Height, 5½ inches.

2047—INCENSE BURNER

(2379) Design of sacred lion. Kioto faïence. Hard gray clay, covered with a dull gray glaze, and touched with brown. Made at Kiyomidsu, in Kioto, province of Yamashiro. 1700. Teakwood stand.

Height, 5½ inches.

2048—TEA BOWL

(2143) Kioto faïence of fine gray texture. Covered with a thick black glaze. River scene in gold, silver, and enamel colors over the glaze. Made at Kioto, province of Yamashiro. Sei, impressed. 1750.

Diameter, 5½ inches.

2049—BOWL

(2205) Kioto faïence of soft yellow texture. Mottled red and drab glazes over a rough surface Incised decoration of sacred balls. Made at Kioto, province of Yamashiro. Marks, incised, obscure. 1750.

Diameter, 5½ inches.

2050—TEA BOWL

(2164) Kioto faïence of red texture. Coated with a salmon-pink Raku glaze boldly crackled. Made by Soniu at Kioto, province of Yamashiro. 1700.

Diameter, 5½ inches.

2051—TEA BOWL

(2062) Kioto faïence of coarse gray sandy texture. Dull gray glaze, with moon, cherry blossoms, and snow in white and blue enamels, and with a dissertation on the tea ceremony in blue enamel written by Koho Fuhaku in the early summer day of the eighth year of Meiwa (1771). Made at Kiyomidsu, Kioto, Yamashiro. 1771.

Diameter, 5½ inches.

2052—SAKE BOTTLE

(2035) Cylindrical shape. Kioto faïence. Finely crackled creamy-white glaze, chrysanthemums painted in enamelled colors and gold. Made at Awata, province of Kioto, Yamashiro. Awata, impressed. 1700.

Height, 5¾ inches.

2053—SMALL SAKE BOTTLE

(2052) Kioto faïence. Soft creamy-white glaze, with dark tea-brown running glaze at neck and shoulder. Made by Kosai, Koto, province of Yamashiro. Kosai, impressed. 1850.

Height, 6 inches.

2054—INCENSE BURNER

(2390) Seated figure of Hotei. Kioto faïence of hard gray clay. Partially glazed, with a creamy crackled glaze, and decorated in blue and brown. Made at Kioto, province of Yamashiro. Mark obscure. 1800.

Height, 6 inches.

2055—SHALLOW BOWL

(2063) Kioto faïence of reddish texture. Covered with gray glaze, landscape painted in blue. Made at Kioto, province of Yamashiro. 1850.

Diameter, 6 inches.

2056—GOURD-SHAPED BOTTLE

(2213) Kioto faïence of yellow texture. Brown crackled glaze and Japanese inscription, "Kasumi," meaning mist, in black. Made at Kioto, province of Yamashiro. 1860.

Height, 6 inches.

2057—OKIMONO

(2408) Figure of Hotei. Kioto faïence. Soft reddish clay. Head, body, hands and feet unglazed. Robes covered with black Raku glaze. Made at Kioto, province of Yamashiro. 1800. Teakwood stand.

Height, 6 inches.

2058—OKIMONO

(2412) A cat on book. Kioto faïence. Covered with a dull white glaze and decorated with brown. Made at Kioto, province of Yamashiro. Mark, Seizan (incised). 1825.

Height, 6 inches.

2059—SAKE BOTTLE

(2148) Pear-shaped. Kioto faïence of fine gray texture. Light brown soft glaze, minutely crackled, with bold floral design in dark brown under the glaze. Made at Kioto, province of Yamashiro, Iwakurazen, impressed. 1800.

Height, 6 inches.

2060—SAKE BOTTLE

(2146) Kioto faïence of thin gray texture. Finely crackled light brown glaze, Kiri scrolls in gold, blue and green enamels. Made at Kioto, province of Yamashiro. Mark, Gobosatsu-ike, impressed. 1700.

Height, 6 inches.

2061—POTTERY GROUP

(3013) Kioto faïence. Soft red texture. Dogs playing on a straw mat. Beautifully modelled by hand. Made by Ko-Ren, province of Kioto. Mark made by " Ko-Ren " seal.

Length, 6 inches.

2062—LARGE BOWL

(2126) Kioto faïence of gray texture. Coated with a soft white glaze, figure subjects and boating scene, painted in blue and brown. Made by Mokubei at Kioto, province of Yamashiro. Mark, Robei tsukuru, painted. 1800.

Diameter, 6 inches.

2063—CAKE STAND ON TRIPOD

(2056) Kioto faïence of hard reddish texture. Dull gray glaze, with Mishima design inlaid with white. Made by Dohachi at Kioto, province of Yamashiro. Dohachi, impressed. 1820.

Diameter, 6 inches.

2064—TEA POT

(2058) Square-shaped. Kioto faïence of fine texture. Conventional cloud forms and wave designs in blue, green, and white enamels, thickly applied over an unglazed surface. Made by Taizan at Awata, Kioto, province of Yamashiro. Taizan, impressed. 1800.

Height, 6¼ inches.

2065—WATER JAR

(2174) Kioto faïence of dense texture. Black Raku glaze, with a mixed glaze of pale green and dark red on a reserved space. Made at Kioto, province of Yamashiro. 1700.

Height, 6¼ inches.

2066—SQUARE HIBACHI

(2175) Kioto faïence of reddish texture. Yellow Raku glaze, crackled, chrysanthemum flowers painted in free hand in blue, green, yellow, and purple enamels. Made at Kioto, province of Yamashiro. 1750.

Height, 6¼ inches.

2067—CYLINDRICAL WATER JAR

(2191) Kioto faïence of soft texture. Coated with a gray and white crackled glaze, with splash of bright green and red lacquered lid. Made at Kioto, province of Yamashiro. Mark, Raku (imp.). 1850.

Height, 6¼ inches.

2068—LARGE BOWL

(2220) On tall foot. Kioto faïence of pale yellow texture. Outer surface of bowl invested with an imperial yellow glaze, and decorated with pine trees and rock incised and carved in relief and glazed with green, brown and blue enamel. The foot covered with a deep, purple glaze and the inner surface gilded. Made at Kioto, province of Yamashiro. Mark, Yeiraku (imp.). 1830.

Diameter, 7 inches; height, 6¼ inches.

2069—GLOBULAR SAKE BOTTLE

(2036) Kioto faïence. Partially covered with creamy, crackled glaze, and the shoulder and neck decorated with floral scroll in yellow, white, and blue enamels. Made at Kioto, province of Yamashiro. Ninsei, impressed. 1800.

Height, 6¼ inches.

2070—WATER JAR

(2109) Kioto faïence of dense texture. Gray crackled glaze, chrysanthemum painted in blue and brown. School of Kenzan at Narutaki, Kioto, province of Yamashiro. Kenzan, painted. 1700.

Height, 6½ inches.

2071—WATER JAR

(2138) Kioto faïence. Covered with a gray and pink glaze. Made by Ninsei at Kioto, province of Yamashiro. Ninsei, stamped. 1650.

Height, 6½ inches.

2072—GOURD-SHAPED WATER JAR

(2215) Kioto faïence of gray texture. Glazed with splashes of white, green, brown, and blue. Made by Ninsei at Kioto, province of Yamashiro. Mark, Ninsei, impressed. 1660.

Diameter, 6½ inches.

2073—BOWL

(2068) Kioto faïence of gray texture. Dark gray glaze, flowers painted in colors. Made by Yozo at Kiyomidsu, Kioto, province of Yamashiro. Yozo, impressed. 1850.

Diameter, 6½ inches.

2074—LARGE BOWL, WITH LIP

(2198) Kioto faïence. Fine yellow texture, opaque gray glaze, crackled, poetical inscription pencilled in brown. Made by Dohachi at Kioto, province of Yamashiro. Mark, Do (imp.). 1800.

Diameter, 6½ inches.

2075—CYLINDRICAL WATER JAR

(2199) Kioto faïence of soft gray texture. Invested with a rich green glaze, with splashes of dark brown and red. Made at Kioto, province of Yamashiro. Marks (imp.) obscure. 1750.

Height, 6¾ inches.

2076—SAKE JUG

(2110) Shape of fox. Kioto faïence. Fine engraved clay. Covered with ivory-white and brown crackled glaze. Made at Kioto, province of Yamashiro. 1750.

Height, 6¾ inches.

2077—SAKE BOTTLE

(2064) Oviform. Kioto faïence. Finely crackled light brown glaze, landscape and bridge painted in blue under the glaze. Made by Taizan at Awata, Kioto, province of Yamashiro. Taizan, impressed. 1750.

Height, 7 inches.

2078—WATER JAR

(2161) Kioto faïence of soft sandy texture. Rough surface covered with a red and yellow Raku glaze. Made at Tagagamine, Kioto, province of Yamashiro. Hassendo, incised. Made by Kouchiu. 1700.

Height, 7 inches.

2079—CYLINDRICAL WATER JAR

(2204) Kioto faïence of pale yellow texture. Covered with a light brown crackled glaze, chrysanthemum flowers in brown, blue and white under the glaze. Lacquer cover, with carved ivory ornament. Made at Kioto, province of Yamashiro. 1800.

Height, 7 inches.

2080—OVIFORM JAR

(2216) Kioto faïence of gray texture. Covered with a gray and brown crackled glaze, and Kiri crest in green and blue enamels over the glaze. Carved teakwood stand. Made at Kioto, province of Yamashiro. 1800.

Height, 7 inches.

2081—GLOBULAR SAKE BOTTLE

(2136) Kioto faïence of fine gray texture. Finely crackled creamy-white glaze, with brilliant green running glaze round neck and shoulder. Made at Kioto, province of Yamashiro. Rakutozan, impressed. 1700.

Height, 7¼ inches.

2082—OKIMONO, A MONKEY WITH PEACH

(2413) Kioto faïence. Hard, reddish-brown clay. Covered with metallic-brown glaze. Made by Mokubei at Kioto, province of Yamashiro. Mark, Mokube (imp.). 1800.

Height, 7½ inches.

2083—SAKE PITCHER

(2137) Kioto faïence of fine texture. Minutely crackled creamy-white glaze. Made at Kioto, province of Yamashiro. Taizan, impressed. 1800.

Height, 7½ inches.

2084—GLOBULAR JAR

(2177) Kioto faïence of gray texture. Covered with a soft white glaze, Hōwō bird, cloud forms and symbols painted in brown. Made at Kioto, province of Yamashiro. Mark, Iwakurayama (imp.). 1820.

Height, 7½ inches.

2085—OKIMONO

(2381) Figure of Hotei. Kioto faïence. Gray clay, partly covered with crackled creamy-white glaze. Decoration in colored enamels. Made at Awata, in Kioto, province of Yamashiro. 1850.

Height, 7½ inches.

2086—WATER JAR

(2187) Kioto faïence of soft yellow texture. Rich salmon-red under-glaze, dark brown and white over-glaze. Made at Kioto, province of Yamashiro. Mark, Shinraku (imp.). 1860.

Height, 8 inches.

2087—OKIMONO, FIGURE OF A MAN GRINDING TEA

(2393) Kioto faïence. Hard gray clay, pale, covered with a celadon and Shinsha glaze. Made at Kiyomidsu, in Kioto, province of Yamashiro. 1850.

Height, 8 *inches.*

2088—OKIMONO, OTAFUKU

(2394) Kioto faïence. Yellowish clay, partly glazed, decorated with leaf patterns in colored enamels. Made at Kioto, province of Yamashiro. Mark, Kenzan, painted. 1750.

Height, 8 *inches.*

2089—CYLINDRICAL WATER JAR

(2167) Kioto faïence of soft texture. Invested with a pink Raku glaze over a pronounced crackle. Made by Nonko or Doniu at Kioto, province of Yamashiro. Raku, stamped. 1650.

Height, 8 *inches.*

2090—SAKE BOTTLE

(2134) Gourd-shaped. Kioto faïence of fine reddish texture. Crackled creamy glaze, bamboo, and plum painted in blue and green enamels over the glaze. Made at Kioto, province of Yamashiro. 1750.

Height, 8 *inches.*

2091—OVIFORM VASE

(2123) Kioto faïence. Soft gray crackled glaze, with splashes of red. Made at Kioto, province of Yamashiro. 1850.

Height, 8 *inches.*

2092—OBLONG DISH

(2095) Kioto faïence of soft gray texture. Soft white glaze, with scrolls and medallions painted in blue and red under the glaze. Made at Kioto, province of Yamashiro. Mark, a Heron, in blue. (Made after the Delft ware.) 1775.

Length, 8¼ *inches.*

2093—QUADRILATERAL SAKE BOTTLE

(2065) Kioto faïence of fine gray texture. Landscape and mountain scenery painted in blue under the glaze. Made at Kiyomidsu, Kioto, province of Yamashiro. 1750.

Height, 8¼ *inches.*

2094—QUADRILATERAL SAKE BOTTLE

(2135) Kioto faïence of fine gray texture. Soft creamy-white crackle glaze, with landscape and mountain scenery painted in blue. Made at Kiyomidsu, in Kioto, province of Yamashiro. 1750.

Height, 8¼ *inches.*

2095—INCENSE BURNER

(2404) Okamé. Kioto faïence. Soft gray clay, face unglazed, hair in black, and dress in white, green, and red Raku glaze, partly gilded. Made by Rokubei at Kioto, province of Yamashiro. Mark, Sei, impressed. 1850.

Height, 8¼ *inches.*

2096—OKIMONO

(2405) Seated figure of Hotei. Kioto faïence. Soft gray clay. The head, body and hands unglazed, the robe covered with a soft creamy-white crackle glaze. Made at Kioto, province of Yamashiro. 1750.

Height, 8½ *inches.*

2097—QUADRILATERAL VASE

(2034) With handles. Kioto faïence. Finely crackled creamy-white texture, pierced designs of intersecting circles in various colored enamels. Made at Awata, Kioto, province of Yamashiro. Ninsei, impressed. 1750.

Height, 8½ *inches.*

2098—HANGING VASE

(2169) Kioto faïence of hard texture. Coated with a brown mottled Raku glaze under an incised surface. Made by Rioniu at Kioto, province of Yamashiro. Mark, Raku, stamped. 1750.

Height, 8½ *inches.*

2099—PAIR OF STATUETTES

(2402) "No" dancers. Kioto faïence. Reddish texture, decorated in enamel colors and lacquer. Made at Kioto, province of Yamashiro. 1800.

Height, 9 inches.

2100—ORNAMENTAL FIREPLACE COVER

(2395) Kioto faïence. Japanese dog finely modelled in coarse gray clay and covered with yellow glaze. Made by Dohachi at Kioto, province of Yamashiro. Mark, Hokio, Niami Tsukuru, incised, and seal mark, Niami, impressed. 1830.

Diameter, 9 inches.

2101—GLOBULAR WATER JAR

(2133) Kioto faïence of coarse gray texture. Covered with boldly mottled brown glaze. Made at Kioto, province of Yamashiro. 1800. Lacquered stand and cover.

Height, 9 inches.

2102—MELON-SHAPED HANGING VASE

(2200) Kioto faïence. Crudely patterned and covered with a red Raku glaze, with mottlings in various tones. Made at Kioto, province of Yamashiro. 1750.

Height, 9 inches.

2103—CAKE PLATE

(2192) Kioto faïence. Coarse sandy texture. Centre surface, invested with an opaque violet glaze, and the inner surface unglazed. Made at Kioto, province of Yamashiro. Mark, Yeraku (imp.). 1830.

Diameter, 9 inches.

2104—OKIMONO

(2401) Jurojin dancing. Kioto faïence. Gray clay, covered with red lacquer. Made at Kioto, province of Yamashiro. Mark, obscure. 1800.

Height, 9¼ inches.

2105—LARGE HIBACHI

(2190) Gourd-shaped. Kioto faïence of soft texture. Rich salmon-red Raku glaze, streaked with green. Made at Kioto, province of Yamashiro. 1800.

2106—CAKE TRAY

(2132) Boat-shaped. Kioto faïence of coarse reddish texture. Pale blue glaze, archaic design in brown under the glaze. Made by Rokubei at Kioto, province of Yamashiro. Sei, impressed. 1810.

2107—TALL QUADRILATERAL VASE

(2160) Kioto faïence of fine gray texture. Covered with a finely crackled creamy-white glaze and decorated with floral and wave designs, in red, green and gold enamels. Japanese Calendar incised and filled in in black enamel. Made at Kioto, province of Yamashiro, by Ninsei. 1705.

2108—OKIMONO

(2389) Tiger on stump. Kioto faïence. Fine gray clay, the tiger covered with white glaze. Decorated in brown, yellow and red, the rock unglazed and varnished. Made at Awata, Kioto, province of Yamashiro. 1750.

Height, 10 *inches.*

2109—PAIR OF FIGURES

(2377) Sogano Goro and Asaina Saburo. Kioto faïence. Gray clay, covered with crackled creamy-white glaze, decorated in blue, green, and red enamel colors and gilding applied over the glaze. Made at Awata, Kioto, province of Yamashiro. 1750.

Height, 10 *and* 15 *inches respectively.*

2110—VASE, CYLINDRICAL

(2181) Kioto faïence. Brown glaze, covered with greenish-brown, soft brownish-gray clay. Made at Kioto, province of Yamashiro. 1820.

Height, 10¼ *inches.*

2111—TALL VASE, WITH BIRD HEAD HANDLES

(2168) Kioto faïence of soft texture. Covered with a pale green Raku glaze, boldly crackled. Made by Choniu, Kioto, province of Yamashiro. Raku, stamped. 1750.

Height, 10½ *inches.*

2112—TALL QUADRILATERAL VASE

(2158) Kioto faïence of dense gray texture. Coated with a soft white crackled glaze, landscape and borders in cobalt blue. Made at Kioto, province of Yamashiro, by Mokubei. 1800.

Height, 11 *inches.*

2113—LARGE GLOBULAR HIBACHI

(2188) Kioto faïence of soft texture. Salmon-red Raku glaze. Made at Kioto, province of Yamashiro. 1700. Has wood stand.

Diameter, 15 *inches; height,* 11½ *inches.*

2114—LARGE OKIMONO

(2403) Daruma. Kioto faïence. Coarse gray clay, the face and chest unglazed, the rest covered with red and white Raku glaze. Made at Kioto, province of Yamashiro. Mark, Dohachi, painted in black. 1830.

Height, 16 *inches.*

2115—BOTTLE-SHAPED VASE

(2211) Oviform body, with tall, slender neck. Kioto faïence of pale yellow texture. The entire surface covered with a Japanese legendary subject, butterflies, basket design, diaper and other patterns finely carved in the paste and covered with an ivory-white paste. Made by Taizan, Kioto, province of Yamashiro. 1860. Carved teakwood stand.

Height, 18 *inches; diameter,* 9 *inches.*

SEIFŪ.—Seifū Yohei, whose pseudonym was Baihin, came to Kyōtō from Kanazawa, Kaga, in 1844, and established an oven in Gōjōbashi, Kyōtō. He first made Okimono and other forms after native and Chinese models. Later he made only blue, and brocade decorated tea and wine utensils. He worked for a time in co-operation with Nukina Kaioku and Oda Kaisei. The second Seifū, whose pseudonym was Gohei, made only porcelain. The third Seifū, with the pseudonym of Baikai, has established a place in the foremost rank of world-famed potters, introducing new methods of glazing and technique, and

with Makudzu has received the highest honors from native and foreign national expositions.

2116—SAKE CUP

(2101) Kioto porcelain. Crackled white glaze, decorated with a verse in blue under the glaze. Made by Seifu at Kiyomidsu, Kioto, province of Yamashiro. Seifu, painted. 1870.

Diameter, 2¼ inches.

2117—SMALL OVIFORM VASE

(2102) Kioto porcelain of white hard paste. Landscape in blue under the glaze. Made by Sahei at Kioto, province of Yamashiro. Sahei tsukuru, painted. 1850.

Height, 2½ inches.

2118—HEXAGONAL TEA JAR

(2103) Kioto porcelain of white hard paste. Landscape and diapers in cobalt blue under the glaze. Made by Torasuke, Kioto, province of Yamashiro. Torasuke Kore wo tsukuru, painted. 1850.

Height, 3¾ inches.

2119—TEA BOWL

(2156) Kioto porcelain of white hard paste. Japanese boys at play, painted in cobalt blue under the glaze. Made at Kioto, province of Yamashiro. Kitei, impressed. 1850.

Diameter, 4 inches.

2120—SAKE BOTTLE

(2221) Kioto porcelain of white texture. Incised ribbed circular lines covered with a red and green enamel applied alternately and over splashes of gold. Made at Kioto, province of Yamashiro. Mark, Yeiraku (imp.). 1830.

Height, 4½ inches.

2121—TEA POT

(2105) Kioto porcelain of thin white hard paste. White glaze, figure subject painted in bright enamel colors, enhanced by gilding. Made by Shuhei at Kiyomidsu, Kioto, province of Yamashiro. 1830.

Height, 4½ inches.

2122—TEA BOWL

(2157) Kioto porcelain of thin white hard texture. Leafy scrolls in silver, applied over an opaque red glaze. Made at Kioto, province of Yamashiro. Mark, Seifugama Yohei tsukuru. 1850.

Diameter, 5¼ inches.

2123—LARGE BOWL

(2219) Kioto porcelain of white hard paste. Invested with a brilliant glaze, phœnix and cloud forms and symbols outlined in low relief in the paste, and filled in with yellow, blue, and purple enamels. Made at Kioto, province of Yamashiro. Mark, Yeiraku (imp.). 1830.

Diameter, 6¾ inches.

2124—OKIMONO

(2396) Pagoda-shaped. Kioto porcelain. White hard paste, covered in white and brown glaze. Made at Kiyomidsu, Kioto, province of Yamashiro. Mark, Kahei, incised. 1850.

Height, 11 inches.

2125—GLOBULAR HIBACHI

(2193) With openwork bronze cover and kiri wood stand. Kioto porcelain of hard white texture. Covered with a bright yellow glaze, incised band of leafy scrolls filled in with green enamel. Made by Hozen at Kioto, province of Yamashiro. Mark, Yeiraku (imp.). 1830.

Height, 11½ inches; diameter, 11 inches.

2126—TALL VASE

(2124) Bottle-shaped. Kioto porcelain of hard paste. Flying storks in blue, green and purple enamels upon a ground of conventionalized waves design in dark red. Various symbols and numerous borders in brilliant enamel colors. Made by Mokubei at Kioto, province of Yamashiro. Mark, Kokikwan Mokubei tsukuru, painted. 1800.

Height, 15 inches.

2127—TEA BOWL

(2206) Kioto stoneware of brown gray texture. Opaque green glaze, with a thick over-glaze in white crackle. Made at Kioto, province of Yamashiro. Mark, Yoso (imp.). 1810.

Diameter, 3½ *inches.*

2128—INCENSE BURNER

(2140) Quadrilateral, with openwork silver cover. Kioto stoneware of hard reddish texture. Gray crackle glaze, decorated without with irises painted in blue, brown, green and gold enamels. Made at Narutaki, province of Yamashiro. Kenzan, in black under the glaze. 1700.

Height, 3½ *inches.*

2129—TEA BOWL

(2202) Kioto stoneware of hard reddish texture. Bluish-white glaze. Made at Kioto, province of Yamashiro. Mark, Rozan (imp.). 1850.

Diameter, 4½ *inches.*

2130—HEXAGONAL WATER JAR

(2150) Kioto stoneware of dense texture. Coated with a pale celadon glaze, boldly crackled. Landscape and bamboo in black and green. Made by Yeisen, Kioto, province of Yamashiro. 1750.

Height, 6 *inches.*

2131—HANGING VASE

(2147) Kioto stoneware of coarse texture. Dark brown glaze, with streaks of blue running glaze. Made at Kioto, province of Yamashiro. Kinkozan, impressed. 1700.

Height, 7½ *inches.*

2132—TALL VASE

(2159) Kioto stoneware. Design of bamboo shoot, partially covered with a thick running glaze in various tints. Made at Kioto, province of Yamashiro. Ninsei, stamped. 1800.

Height, 12½ *inches.*

PROVINCE OF SETTSU

The province of Settsu has attained but little celebrity for its keramic products. In early years the delicate and refined essays of the Naniwa oven, and before these even, the Takahara pottery, following Korean models, were justly appreciated. In later years the Sanda celadon has given some fame to the province; the other potteries have established a local reputation only. Indeed, nearly all of these were brought into note by the efforts of Kyōtō potters.

KOSOBE.—This pottery is said to have been first made in the latter half of the last century by Shirobei Shimbei. Kyōtō models were followed in the work. The second generation, Shinzō Shimbei, used glaze similar to Tamba and Karatsu, and also made imitations of Korean work. The third generation, Shingorō Shimbei, imitated the work of Rokubei of Kyōtō. The fourth generation, Yosojirō, was at work in 1878. Some of his large cups and bowls were decorated by Komatsuya Tasuke, an artist and writer of Osaka. He signed with the pseudonym Tainen.

2133—SAKE CUP

(1987) Kosobe faïence. Cream-white crackled glaze, lotus-leaf painted in brown. Made at Kosobe, province of Settsu. Kosobe, impressed. 1870.

Diameter, 2¼ inches.

2134—FIRE BOWL FOR SMOKER

(1986) Kosobe faïence. Gray glaze, minutely crackled. Crests and borders incised, and inlaid with white enamel. Made at Kosobe, province of Settsu. Mark, Kosobe, impressed. 1870.

Height, 4¼ inches; diameter, 4¼ inches.

2135—BOWL

(1996) Kosobe faïence. Soft creamy-white glaze. Made at Kosobe, province of Settsu. Kosobe, impressed. The other marks in square seals, obscure. 1850.

Diameter, 5 inches; height, 2 inches.

2136—TEA BOWL

(1988) Kosobe faïence. Light pink glaze, crabs and grasses painted in black. Made at Kosobe, province of Settsu. Kosobe, impressed. 1850.

Diameter, 5¾ inches.

2137—HANGING WATER JAR

(1985) With handle. Kosobe faïence. Dark brown glaze, splashed with grayish white. Made at Kosobe, province of Settsu. Mark, Kosobe, impressed. 1850.

Height, 8¾ inches; diameter, 7 inches.

2138—INCENSE BOX

(2406) Miniature figure of Okamé. Kiyomidsu porcelain of fine white texture. Decorated in colored enamels and gold. Made at Kiyomidsu, Kioto, province of Yamashiro. 1850.

Height, 2½ inches.

2139—COVERED BOWL

(2049) Kiyomidsu faïence. Soft white glaze, vertical lines in orange and black. Made at Kiyomidsu, Kioto, province of Yamashiro. 1850.

Diameter, 4½ inches.

2140—QUADRILATERAL SAKE BOTTLE

(2066) Kiyomidsu faïence. Finely crackled creamy-white glaze, with green running glaze round neck and shoulder. Made at Kiyomidsu, Kioto, province of Yamashiro. 1800.

Height, 7 inches.

2141—OVIFORM SAKE BOTTLE

(2048) Kiyomidsu faïence. Fine green glaze, maple leaves painted in red and blue, touched with gold. Made at Kiyomidsu, Kioto, province of Yamashiro. Mark obscure. 1800.

Height, 8 inches.

2142—TALL PORTABLE STOVE

(2047) Cylindrical-shaped. Kiyomidsu faïence of coarse red texture. Dull bluish-gray glaze, Mishima design, incised and filled in with white enamel. Made by Yozo at Kiyomidsu, Kioto, province of Yamashiro. Yozo, impressed. 1850.

Height, 8¼ inches.

2143—OKIMONO

(2375) Oni carrying off the Temple lantern. Kiyomidsu stoneware. Hard gray clay unglazed. Made at Kiyomidsu, Kioto, province of Yamashiro. 1850.

Height, 11 *inches.*

2144—OKIMONO

(2376) Figure of Otafuku. Kiyomidsu stoneware. Hard gray clay, covered with a dull, thick, gray glaze over a dark brown crackle. Made at Kiyomidsu, Kioto, province of Yamashiro. 1800.

Height, 12½ *inches.*

PROVINCE OF HIZEN

The keramic products of Hizen are known the world over through its famous porcelain. After China, its "blue and white," and "polychrome" stand prëeminent. During the early days of the Dutch commerce with Japan, the porcelain ovens near Nagasaki turned out large numbers of huge vases and plaques made expressly for the Dutch trade. The famous collection at Dresden is made up almost exclusively of these big vases in polychrome. When one considers the beautiful work, made in accordance with the refined taste of the Japanese, which the Dutch merchants might have obtained, the contemplation of the Dresden collection is simply disheartening.

DŌHACHI.—The name of Dōhachi is justly celebrated in the annals of Kiyomizu potters. The founder of the family was one of a group of famous potters who studied under Yeisen.

2145—SMALL INCENSE BOX

(2104) Dohachi porcelain. Egg-plants painted in blue. Made by Dohachi at Arita, province of Hizen, during his visit. Mark, Hizen Kanyo Dohachi Sei, painted. 1870.

Height, 2 inches.

2146—SMALL TEA POT

(2054) Dohachi stoneware of hard sandy texture. Pale green glaze. Made by Dohachi of Kioto at Arita, province of Hizen, during his visit. Mark, Hizen, Kanyo, and Dohachi, impressed. 1870.

Height, 3½ *inches.*

2147—INCENSE BOX

(2092) Dohachi faïence of pink texture. Red Raku glaze, gilded cover in design of chrysanthemum. Made by Dohachi at Fushimi, province of Yamashiro. 1850.

Diameter, 4 inches.

2148—TEA BOWL

(2083) Dohachi faïence of reddish texture. Opaque glaze, two Kiri crest incised under the glaze. Made by second Dohachi at Momoyama, Fushimi, province of Yamashiro. Momoyama, impressed. 1850.

Diameter, 5 inches.

ASAHI.—Accounts vary greatly as to the origin of the pottery bearing the impressed mark Asahi. Records state that it was first made at Uji in 1624-1644. Absolute plainness of form and glaze characterize the earlier work. Matsubayashi Chōbei, claiming to be the fifteenth generation, revived the work in 1852. The present generation, Matsubayashi Matsunosuke, is the grandson of Chōbei. Miserable imitations with counterfeit mark made by Zōroku were common in the bric-à-brac shops of Japan in 1882-1883.

2149—TEA BOWL

(2153) Asahi stoneware of coarse sandy texture. Partially covered with bluish-gray glaze. Made at Uji, province of Yamashiro. Asahi, impressed. 1650.

Diameter, 3¾ inches.

2150—TEA BOWL

(2097) Asahi faïence of fine gray texture. Thin pink glaze. Made at Uji, province of Yamashiro. Mark, Asahi, impressed. 1870.

Diameter, 4¼ inches.

2151—TEA BOWL

(2155) Asahi faïence of gray clay, finely crackled pinkish-gray glaze. Made at Uji, province of Yamashiro. 1750.

Diameter, 4½ inches.

2152—TEA BOWL

(2152) Asahi stoneware of hard gray texture. Bluish-white glaze. Made at Uji, province of Yamashiro. Asahi, impressed. 1700.

Diameter, 5 inches.

2153—TEA BOWL

(2197) Asahi faïence of yellow texture. Coated with a pink glaze mottled with gray. Made at Kioto, province of Yamashiro. 1800.

Diameter, 5¼ inches.

2154—SHELL-SHAPED TEA BOWL

(2154) Asahi stoneware of gray texture. Finely crackled pale gray glaze. Made at Uji, province of Yamashiro. 1750.

Diameter, 5½ inches.

FUSHIMI.—An unglazed bowl of light clay with red wash of glaze about the rim was made in Fushimi in 1780. Nothing is known about the potter.

2155—BUCKET-SHAPED TEA JAR

(2098) Fushimi porcelain of fine texture. Celadon glaze. Made by Giozan at Fushimi, province of Yamashiro. Fukakusa Giozan, impressed. 1800.

Height, 3½ inches.

2156—OKIMONO

(2398) A nobleman's page. Fushimi faïence. Soft yellowish clay, decorated in lacquer. Made at Fushimi, province of Yamashiro. Mark, Bunroku San Kogo Nigatsu Koyemon (made by Koyemon in February of the third year of Bunroku, 1594). 1800.

Height, 7¼ inches.

2157—MASK, FACE OF FOX

(2409) Fushimi faïence. Soft gray clay, enamelled in colors. Made at Fushimi, province of Yamashiro. 1750.

Height, 9½ inches.

2158—NAPKIN VASE

(2118) Kioto Raku ware. Brilliant green glaze, with incised golden chain. Made at Kioto, province of Yamashiro. Raku, impressed. 1850.

Height, 2½ inches.

DŌNIU (Third generation).—Dōniu is said to have been a younger brother of Joki. Dōniu was commonly called Kichibei, and afterwards received the name of Kichizayemon. He died in 1657. Ninagawa believed that Dōniu was the brother Somi. He used the character Raku reversed.

2159—TEA JAR

(2122) Kioto Raku ware of coarse reddish texture. Coated with a soft creamy-white glaze, boldly crackled. Made by Doniu at Kioto, province of Yamashiro. Raku, impressed. 1650.

Height, 3¼ *inches.*

2160—TEA BOWL ON HIGH FOOT

(2121) Kioto Raku ware of coarse gray texture. Black Raku glaze, Chinese characters in reserve. Made at Kioto, province of Yamashiro. Raku, impressed. 1700.

Diameter, 4 *inches.*

2161—WATER JAR

(2174A) With cover. Raku faïence. Covered with a salmon-pink glaze with white splashes over a pronounced crackle. Made at Kioto, province of Yamashiro. Seal of Chonin. 1750. Raku, impressed.

Height, 9½ *inches.*

PROVINCE OF YAMATO

This province has within its limits the time-honored town of Nara, famous from having been the ancient capital of Japan and the residence of a long line of emperors. With the exception of Nara there are but few towns of any size or importance in the province, and the sparsely settled country has not favored the growth of the pottery industry.

AKAHADA.—According to authorities, pottery was made in Akahada as early as 1624, though the site of the oven is not known. (This does not include the earlier historic pottery already catalogued.) In 1781 an oven was started by potters from Kyōtō, and in the early part of the present century the mark Akahada was first used. In Tōkikō, however, it is stated that the ovens of Akahada were reopened in 1789, and the old marks were used in signing the pieces. The earlier marks were incised, and the first pottery made might easily be mistaken for Bizen. The first impressed mark was in the form of a symmetrical double gourd; later a symmetrical double gourd formed the outline. Successive marks of the same form, but varying in outline and size, were used. From the great variety in the form of these marks, it would seem

that each individual potter had his own mark. Other signatures occur, but there are no records at hand in regard to their significance.

2162—INCENSE BOX

(2415) Otafuku. Akahada porcelain. White glaze, decorated in colored enamels over the glaze. Made at Akahada, province of Yamato. Mark, Akahadayama Mokuhaku, incised. 1840.

Height, 2 inches.

2163—INCENSE BOX

(2229) Gourd-shaped. Akahada faïence. Crackled gray glaze, Shippo design painted in blue. Made at Akahada, province of Yamato. 1800.

Height, 2½ inches.

2164—OKIMONO

(2164) Shape of mallet. Akahada porcelain. Hard white clay, unglazed, decoration of pine trees in green and gold, after Ninsei. Made at Akahada, province of Yamato. 1800.

Height, 2¾ inches.

2165—TEA JAR

(2233) Akahada faïence. Namako glaze. Made by Kochiuten, an amateur potter, at Akahada, province of Yamato. Kochiuten, impressed. 1800.

Height, 3½ inches.

2166—TEA BOWL

(2235) Akahada stoneware of coarse reddish texture. Coated with a thick iron-rust glaze. Made at Akahada, province of Yamato. Akahada, stamped. 1700.

Diameter, 4 inches.

2167—TEA BOWL

(2234) Akahada faïence of pale yellow texture. Coated with a finely crackled creamy glaze, pine, bamboo, and plum in enamel colors and gold over the glaze. Made by Mokuhaku, Akahada, province of Yamato. Akahadayama Mokuhaku, impressed. 1830.

Diameter, 4 inches.

2168—TEA BOWL

(2230) Akahada faïence of reddish texture. Salmon-pink glaze, storks and cloud forms incised and filled in in white under the glaze. Made at Akahada, province of Yamato. 1800.

Diameter, 4 inches.

2169—TEA BOWL

(2227) Akahada faïence of sandy texture. Covered with a dark gray glaze, Mishima design incised under the glaze and filled in with white enamel clay. Made at Akahada, province of Yamato. Akahada, impressed. 1840.

Diameter, 4½ inches.

2170—TEA BOWL

(2231) Akahada faïence of pale yellow texture. Coated with a pale yellow glaze, cray fishes painted in black under the glaze. Made by Mokuhaku at Akahada, province of Yamato. Mark, Akahada Yama, Mokuhaku. 1830.

Diameter, 4½ inches.

2171—TEA BOWL

(2236) Akahada faïence of yellow texture. Metallic brown glaze, with sacred balls incised under the glaze. Made at Akahada, province of Yamato. 1750.

Diameter, 4½ inches.

2172—PEACH-SHAPED BOWL

(2226) Akahada faïence of coarse sandy texture. Dark brown and light gray glaze. Made at Akahada, province of Yamato. Akahada, impressed. 1850.

Diameter, 5¼ inches.

2173—TEA JAR

(2228) Akahada faïence of fine gray texture. Covered with alternate splashes of brown, celadon and gray glazes. Made at Akahada, province of Yamato. Akahada, impressed. 1800.

Diameter, 5¼ inches.

2174—BOAT-SHAPED BOWL

(2241) Akahada faïence of coarse gray texture. Coated with a pink and gray crackled glaze. Made at Akahada, province of Yamato. Mark, Akahada (imp.). 1800.

Diameter, 5½ inches.

2175—WATER JAR

(2223) Beaker-shaped. Akahada faïence of pale yellow texture. Minutely crackled creamy-white glaze, with reserved medallions and diapers in enamel colors over the glaze. Made at Akahada, province of Yamato. Akahada Yama Mokuhaku, impressed. 1840.

Height, 6 inches.

2176—LARGE BOWL

(2224) Akahada faïence of cream-white texture. Soft creamy-white crackle glaze, Hōwō bird, fire emblems, cloud forms and sacred pearl in red, green, and blue enamels. Made by Mokuhaku at Akahada, province of Yamato. Akahada Yama Mokuhaku, impressed. 1820.

Diameter, 6¼ inches.

2177—GLOBULAR BOWL

(2225) Akahada faïence of gray texture. Covered with a mottled brown glaze. Made at Akahada, province of Yamato. Akahada, impressed. 1820.

Diameter, 5¾ inches.

2178—TRUMPET-SHAPED VASE

(2232) Akahada faïence of dense texture. Coated with a brilliant black glaze, vines painted in enamel colors and gold over the glaze. Made at Akahada, province of Yamato. Akahada, impressed. 1800.

Height, 8½ inches.

2179—CYLINDRICAL VASE

(2243) Akahada faïence of fine reddish texture. Coated with a brown glaze, minutely crackled. House, tree and rocks in yellow, green and white enamels, thickly applied over the glaze. Made at Akahada, province of Yamato. 1800.

Height, 11 inches.

2180—OVIFORM VASE

(2242) With flaring mouth and indented surface. Akahada faïence of pale yellow texture. Partially covered with a green, brown, and white running glaze and gold lacquer spots. Made at Akahada, province of Yamato. 1800.

Height, 11 *inches.*

2181—INCENSE BURNER

(2239) With openwork cover. Shonsui porcelain of white hard paste. White, band of conventionalized sceptre heads and fret border, painted in cobalt blue under the glaze. Made at Kioto, after Shonsui's work, province of Yamashiro. 1800.

Height, 2½ *inches.*

2182—SMALL GLOBULAR INCENSE BURNER

(2240) Shonsui porcelain. Arabesque and basket pattern in blue under the glaze. Made at Kioto, after Shonsui, province of Yamashiro. 1800.

Height, 3¾ *inches.*

2183—UNIQUE TEA BOWL

(2237) Shonsui porcelain of white hard paste. Indented surface, decoration of Chinese boys amid peony scrolls, painted in mazarine blue in the glaze. Said to be the only genuine example in this country. Made by Shonsui, the first porcelain maker at Kasezan, in Nara, province of Yamato. Mark, Sho, painted. 1520.

Diameter, 4 *inches.*

2184—VASE

(2238) Graceful bottle-shaped. Shonsui porcelain of fine white texture. Bands of landscape views, brocade pattern and floral scrolls, painted in fine under-glaze blue. Teakwood stand. Made, perhaps, at Kameyama in Nagasaki, province of Hizen. 1850. A copy of Shonsui's work.

Height, 9 *inches.*

SETOSUKE.—Ninagawa learned that a descendant of the Echizen Setosuke (see Echizen) came to Kyōtō, and either followed the potter's craft or kept pottery for sale. It is said that he ordered pottery to be made for him by Takahara, of Yokka-ichi, Ise, and caused the work to be signed Setosuke. This was sold by him in Tōkyō. The pottery was also known as Takahara. It had nothing to commend it.

2185—TEA BOWL

(2244) Setosuke faïence of reddish texture. Gray glaze, with brush-mark in white. Made by Setosuke at Fukui, province of Yechizen. Setosuke, impressed. 1660.

Diameter, 5 inches.

2186—GLOBULAR TEA JAR

(2245) Yechizen faïence of fine texture. Salmon-pink landscape in white, green, and blue enamels. Made at Mikuni, or Fukui, province of Yechizen. 1800.

Diameter, 4½ inches.

2187—TEA BOWL

(2247) Yechizen stoneware. Hard reddish texture. Coated with a red, brown and gray glaze. Made by Setosuke at Fukui, province of Yechizen. Setosuke, impressed. 1660.

Diameter, 4½ inches.

2188—CYLINDRICAL WATER JAR

(2246) Yechizen stoneware of dense reddish texture. Mottled gray glaze, incised cloud form, lacquered lid. Made by Setosuke at Fukui, province of Yechizen. Setosuke, impressed. 1660.

Diameter, 6¼ inches.

2189—DOOR ORNAMENT

(2318) Chrysanthemum design. Nabeshima porcelain. Fine white clay, white glaze. Made at Okawachi, province of Hizen. 1800.

1¾ x 3 *inches.*

2190—OKIMONO

(2313) Shape of lion. White Nabeshima porcelain. Made at Okawachi, province of Hizen. 1800.

Height, 2 inches.

2191—WINE CUP

(1514) Pure white Nabeshima porcelain of thin texture. Orchids, painted in red over and in blue under the glaze. Made at Okawachi, province of Hizen. 1800.

Height, 2½ inches.

2192—WINE CUP

(1515) Fine white Nabeshima porcelain, semi-eggshell texture. Flowers, painted in coral-red over and in cobalt blue under the glaze. Made at Okawachi, province of Hizen. 1800.

Height, 2½ inches.

2193—SAKE SAUCER

(1516) Clear white Nabeshima porcelain, thin texture. Plum flowers, painted in gold and red over and in blue under the glaze. Made at Okawachi, province of Hizen. 1800.

Diameter, 2¾ inches.

2194—SAKE CUP

(1530) Clear white Nabeshima porcelain of semi-eggshell texture. Decoration of various symbols pencilled in blue under the glaze. Made at Okawachi, province of Hizen. 1800.

Diameter, 2¾ inches.

2195—NABESHIMA BOWL

(1522) Pure white, thin texture. Wistaria, painted in two shades of cobalt blue under the glaze. Made at Okawachi, province of Hizen. 1800.

Height, 3 *inches.*

2196—HEXAGONAL BOWL

(1523) Fine white Nabeshima porcelain, thin texture. Floral scroll, in blue under the glaze. Made at Okawachi, province of Hizen. 1800.

Height, 3 *inches.*

2197—SAKE CUP

(1524) Fine white Nabeshima porcelain. Semi-eggshell texture. A night scene, ducks flying in the moonlight over a field painted in blue. Made at Okawachi, province of Hizen. 1850.

Diameter, 3 *inches.*

2198—ASH-JAR FOR SMOKER

(1538) Nabeshima porcelain. Corrugated surface, alternate stripes of white and celadon glaze. Made at Okawachi, province of Hizen. 1750.

Height, 3½ *inches.*

2199—TWO TEA BOWLS

(1531) Pure white Nabeshima porcelain of thin texture. Sprays of cherry blossoms, painted in cobalt blue under the glaze. Made at Okawachi, province of Hizen. 1750.

Diameter, 3½ *inches.*

2200—DOME-SHAPED INCENSE BURNER

(1510) Fine white Nabeshima porcelain. Cover and sides pierced with Genji design, and exquisitely painted decoration of floral designs in fine enamel colors, touched with gold. Made at Okawachi, province of Hizen. 1820. Teakwood stand.

Height, 4 *inches.*

2201—CYLINDRICAL JAR, WITH COVER

(1511) Pure white Nabeshima porcelain. Delicately painted landscape in fine mazarine blue under the glaze. Made at Okawachi, province of Hizen. 1750.

Diameter, 4¾ *inches.*

2202—SAUCER

(1513) Fine white Nabeshima porcelain. Conventional waves, painted in blue, two fan-shaped panels, within which are floral designs painted in *bleu de nankin* and coral-red. Made at Okawachi, province of Hizen. 1830.

Height, 4 *inches.*

2203—TEA BOWL

(1532) Nabeshima porcelain. Landscape, painted in blue under the grayish-white crackled glaze. Made at Okawachi, province of Hizen. 1800.

Diameter, 4¾ inches.

2204—WRITING-TABLE SCREEN

(1527) Pure white Nabeshima porcelain. Landscape and mountain scenery, painted in blue under the glaze. Made at Okawachi, province of Hizen. 1750.

Diameter, 4¾ inches.

2205—RICE BOWL

(1509) Nabeshima porcelain of hard white clay. The outer surface covered with brown glaze and the inner surface of a crackled gray glaze, imperial crests and flowers, painted in blue. Made at Okawachi, province of Hizen. 1750

Diameter, 5 inches.

2206—INCENSE BURNER

(1546) On tripod, with metal cover of openwork palm design. Fine white Nabeshima porcelain. Covered with a celadon glaze. Made at Okawachi, province of Hizen. 1800.

Height, 5½ inches.

2207—TOURISTS' CUPS (NEST OF SEVEN)

(1525) Thin white Nabeshima porcelain. Pine, plum, and bamboo, in blue under the glaze. Made at Okawachi, province of Hizen. 1800.

2208—INCENSE BURNER, SACRED LION

(2314) Nabeshima porcelain. Fine white clay glaze. Made at Okawachi, province of Hizen. 1800.

Height, 6 inches.

2209—SMALL PLATE

(1543) Fine white Nabeshima porcelain. Decoration of "Kiri" flowers in fine blue under the glaze. Made at Okawachi, province of Hizen. Comb mark. 1800.

Diameter, 6 inches.

2210—SMALL PLATE

(1535) Fine white Nabeshima porcelain. Cherry blossoms and wheels of fortune pencilled in blue under and in red, yellow and green enamels applied over the glaze. Made at Okawachi, province of Hizen. Comb mark. 1800.

Diameter, 6 *inches.*

2211—SMALL PLATE

(1534) Fine white Nabeshima porcelain. Birds, flowers and leaves, painted in enamel colors and *bleu de nankin,* on a ground of wave pattern, symbols in cobalt blue on outer border. Made at Okawachi, province of Hizen. Comb mark. 1750.

Diameter, 6 *inches.*

2212—SAUCER

(1518) Fine white Nabeshima porcelain. Baskets and cherry blossoms, painted in red over and in blue under the glaze. Made at Okawachi, province of Hizen. Comb mark. 1800.

Diameter, 6 *inches.*

2213—WRITING-TABLE SCREEN

(1528) Nabeshima porcelain. Dense texture. Landscape, in blue under the glaze, with deep cobalt blue border, with shadings of purple. Made at Okawachi, province of Hizen. 1750.

Height, 7 *inches.*

2214—CAKE DISH

(1542) Fine white Nabeshima porcelain. Invested with a fine celadon glaze, edge of cobalt blue enamel. Made at Okawachi, province of Hizen. 1800.

Diameter, 8 *inches.*

2215—DEEP DISH

(1536) Fine white Nabeshima porcelain. Chrysanthemums, in blue under and in red, yellow and green enamels applied over the glaze. Made at Okawachi, province of Hizen. Comb mark. 1800.

Diameter, 8 *inches.*

2216—CAKESTAND, ON TRIPOD

(1533) Fine white Nabeshima porcelain. Young pines and ferns, painted in blue under a pale blue glaze. Made at Okawachi, province of Hizen. 1750.

Diameter, 8 *inches.*

2217—PLATE, CAKE DISH

(1544) Pure white Nabeshima porcelain. Decoration of three gourds and wave designs in blue, red, green and yellow. Made at Okawachi, province of Hizen. Comb mark. 1800.

Diameter, 8½ *inches.*

2218—DEEP PLATE

(1519) Nabeshima porcelain of exceeding purity. Decoration of Narcissus, painted in fine mazarine blue under the glaze, and floral and leaf scrolls on outer border. Made at Okawachi, province of Hizen. Comb mark. 1850.

Diameter, 8½ *inches.*

2219—SAKE BOTTLE

(1537) With indented sides. Fine Nabeshima porcelain. Celadon crackled glaze, landscapes painted in *bleu de nankin* in two white panels. Made at Okawachi, province of Hizen. 1750. Teakwood stand.

Height, 9 *inches.*

2220—TRUMPET-SHAPED VASE

(1539) Fine Nabeshima porcelain of dense texture. Covered with a fine opaque celadon glaze. Made at Okawachi, province of Hizen. 1750.

Height, 9½ *inches.*

2221—OKIMONO

(2326) Seated figure of Hitomaro, the ancient sage poet of Japan. Finely modelled in Nabeshima porcelain. Head and hands unglazed, the cap in black, and the body covered in a translucent celadon glaze. Made at Okawachi, province of Hizen. 1800.

Height, 10 *inches.*

2222—LARGE OKIMONO

(2315) Sacred lion. Nabeshima porcelain. Finely modelled in white clay and covered with a translucent celadon glaze. Made at Okawachi, province of Hizen. 1750.

Height, 10½ *inches; length,* 11 *inches.*

2223—CAKE TRAY

(1541) On tripod. Fine sonorous Nabeshima porcelain. Leafy branch in red over a translucent glaze of celadon, under which is a border of archaic design carved in low relief in the paste. Made at Okawachi, province of Hizen. 1800.

Diameter, 11¼ *inches.*

2224—TALL CYLINDRICAL VASE

(1540) Nabeshima porcelain of dense texture. Covered with a fine opaque celadon glaze. Made at Okawachi, province of Hizen. 1750.

Height, 12 *inches.*

2225—LARGE PLATE

(1545) Fine white Nabeshima porcelain of sonorous texture. Decoration of three jars with plum, pine, and bamboo in blue under and red, yellow, and celadon enamels over the glaze. Bold peony scrolls in deep cobalt blue on the outer surface. Made at Okawachi, province of Hizen. Shippo mark. 1750. Teakwood stand. 1750.

Diameter, 12½ *inches.*

2226—CYLINDRICAL BOWL

(1551) Shiraishi porcelain of gray texture. Invested all over with a crackled gray glaze of pinkish tint. Landscape, painted in blue. Made at Shiraishi, province of Hizen. 1700.

Diameter, 5 *inches.*

2227—PLATE

(1550) Shape of plum blossom. Shiraishi porcelain of hard gray texture Covered with pale gray crackled glaze with floral medallion painted in blue under the glaze. Made at Shiraishi, province of Hizen. 1850.

Diameter, 7 *inches.*

2228—WATER JAR

(1549) Square form. Shiraishi porcelain of dense texture. Horses and Chinese characters, painted in blue under the glaze. Made at Shiraishi by Soha, province of Hizen. 1850.

Height, 8 *inches.*

2229—MINIATURE PERFUME BOX

(1566) Imari porcelain. Covered with a coral-red glaze, floral crest in green and red enamel and leafy scrolls pencilled in gold. Made at Arita, province of Hizen. 1750.

Height, 1¼ *inches.*

2230—PAPER WEIGHT

(2316) Sacred lion on oblong stand. Imari porcelain. Fine white clay, covered with white glaze, and decorated in two shades of cobalt blue. Made by Kingaku at Arita, province of Hizen. Mark, Hizen Kanyo Kingaku, painted. 1870.

Height, 1¾ *inches.*

2231—PAPER WEIGHT

(2317) Coiled dragon. Imari porcelain. White hard paste, with blue decoration round base. Made by Kingaku at Arita, province of Hizen. Mark, Hizen Kanyo Kingaku, painted. 1870.

Height, 1¾ *inches.*

2232—INCENSE BOX

(1559) Gourd-shaped. Imari porcelain, with diaper patterns and medallions, painted in blue, made after the famous Shonsui incense box called "the Torisashi." Made at Arita, province of Hizen. 1650.

Height, 2 *inches.*

2233—TEA JAR

(1593) Imari porcelain of coarse texture. Conventionalized floral designs in under-glaze blue. Made at Arita, province of Hizen. 1600. Said to be a specimen by Goroshichi.

Height, 2¼ *inches.*

2234—TEA CUP

(1577) Imari porcelain of crackled texture. Peony flowers, in gold, red, and green enamels within heart-shaped panels. Made at Arita, province of Hizen. 1750.

Height, 2¼ inches

2235—INCENSE BOX

(1585) Mallet-shaped. Imari porcelain of thin texture. Symbols, painted in fine cobalt blue. Made at Arita, province of Hizen. 1800.

Diameter, 2½ inches.

2236—SAKE TEA CUP

(1588) Imari porcelain of fine texture. Invested with a dark-blue glaze on the outside and a pale celadon glaze on the inside. Made at Arita, province of Hizen. 1800.

Diameter, 2½ inches.

2237—INCENSE BURNER

(1602) Imari porcelain of fine white texture. Landscape and river view in fine under-glaze blue. Made at Arita, province of Hizen. Mark, in blue. "Tsuji Hitachi Yoshitsuné Seisu." 1800.

Height, 2¾ inches.

2238—WRITER'S WATER JAR

(1586) Imari porcelain. Ornamentation of conventional design pencilled in blue under the glaze. Made at Arita, province of Hizen. 1800.

Diameter, 3 inches.

2239—INCENSE BURNER

(1574) With openwork silver top. Imari porcelain. Floral scrolls, in red and green panels and blue borders, with floral scrolls pencilled in gold. Made at Arita, province of Hizen. 1700.

Height, 3 inches.

2240—INCENSE BOX

(1584) Crest-shaped. Imari porcelain of fine texture. Decoration of birds and diaper patterns in *bleu de nankin*. Made at Arita, province of Hizen. 1800.

Diameter, 3¼ inches.

2241—OKIMONO

(2319) Priest seated. Imari porcelain. Unglazed white biscuit, the face, head, shoulders and hand covered with brown lacquer and gilt. Made at Arita, province of Hizen. 1800.

Height, 3¼ inches.

2242—SQUARE INCENSE BURNER

(1565) Imari porcelain. Brocade patterns, painted in green and red enamels, enhanced by gilding. Made at Arita, province of Hizen. 1750.

Height, 3¼ inches.

2243—WINE CUP

(1572) Imari porcelain of clear white texture. Conventional design of rabbits in the moon, painted in gold, red, and dull green enamels on the outside, and surrounded by clouded blue glaze. Made at Arita, province of Hizen. Tai Min Nen Sei. 1750.

Diameter, 3½ inches.

2244—EGG-SHELL BOWL

(1599) Imari porcelain. Floral sprays in eight panels, finely pencilled in two shades of under-glaze blue. Made at Arita, province of Hizen. Zoshuntei Sampo Tsukuru (made by Sampo at Zoshuntei), painted in blue. 1840.

Diameter, 3¼ inches.

2245—RICE BOWL, WITH COVER

(1603) Imari porcelain of semi-eggshell texture. Storks and young pine trees, painted in blue under the glaze. Made at Arita, province of Hizen. Mark, in blue, "Tsuji Hitachi-no-Daijo Minamotono-Ason Yoshitsuné Seisu." 1800.

Diameter, 4 inches.

2246—INCENSE BURNER

(1561) Imari porcelain. Rectangular form, with handles and perforated top, decoration of chrysanthemum and butterflies in blue, red, and gold. Made at Arita, province of Hizen. 1750.

Height, 4 inches.

2247—BOWL

(1556) Square-shaped. Imari porcelain of fine white texture. Floral designs, painted in various enamel colors over the glaze, chocolate enamel edge. Made by Kakiyemon, Nangawara, province of Hizen. Character, "Fuku" (happiness), painted in red over the glaze. 1700. Teakwood cover.

Diameter, 4½ inches.

2248—RICE BOWL

(1568) Imari porcelain of thin texture. Cherry blossoms and vines, pencilled in gold. Made at Arita, province of Hizen. 1750.

Diameter, 4½ inches.

2249—RICE BOWL, WITH COVER

(1582) Imari porcelain of clear white texture. Emblems of the New Year, pencilled in black, pink, red and gold. Made at Arita, province of Hizen. 1750.

Diameter, 4½ inches.

2250—SAKE BOTTLE

(1575) Imari porcelain of clear white texture. Boys playing games, and flower carriage, painted in red, green, yellow and black enamels over the glaze. Made at Arita, province of Hizen. 1750.

Height, 4¾ inches.

NINTH AFTERNOON'S SALE

FRIDAY, FEBRUARY 3D, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

2251—INCENSE BURNER

(1562) Imari porcelain of fine white hard paste. Perforated sides and top, lozenge-shaped panels. Decoration in green, red and brown enamels, enhanced by gilding. Made at Arita, province of Hizen. 1750.

Height, 4¾ inches.

2252—BOWL

(1604) Imari porcelain. Fine white thin texture. Dragon, Kylin Hōwō bird and tortoise painted in blue within medallions, and leafy scrolls in gold over a green glaze. Decoration inside of red panels, festoons and inscriptions, rimmed with silver. Made at Arita, province of Hizen. Mark, in blue, "Rei-Ken-Chin-gwan." 1750.

Diameter, 5 inches.

2253—EGG-SHELL SAUCER

(1600) Imari porcelain. Decoration of birds and iris, finely painted in mazarine blue under the glaze. Made by Sampo, at Arita, province of Hizen. 1840.

Diameter, 5 inches.

2254—RICE BOWL, WITH COVER

(1581) Imari porcelain of clear white texture. Chinese garden scene and figure, pencilled in gold and enamel colors. Made at Arita, province of Hizen. Mark, "Man reki nen sei," in blue. 1750. Carved teakwood stand.

Diameter, 5 inches.

2255—RICE BOWL

(1564) Imari porcelain of sonorous texture. Pine, plum, and bamboo in cobalt blue on a coral-red. Made at Arita, province of Hizen. Fuki, Chomei (wealth, position, and long life), in blue under the glaze. 1700.

Diameter, 5 inches.

2256—EGG-SHELL SAUCER

(1601) Imari porcelain. Birds and flowering plant, painted in under-glaze blue. Made at Arita, province of Hizen. Zoshuntei Sampo Tsukuru (made by Sampo at Zoshuntei). 1840.

Diameter, 5½ inches.

2257—INCENSE BURNER

(2312) Design of sacred lion. Imari porcelain. Fine white clay and glaze, decoration of peonies, colored enamels and gilt over the glaze. Made at Arita, province of Hizen. 1800.

Height, 5¾ inches.

2258—BOWL

(1569) Imari porcelain. Cherry blossoms and iris, pencilled in gold, pink, and red over the glaze. Show mark on the inside. Made at Arita, province of Hizen. 1750.

Diameter, 6 inches.

2259—BOWL

(1608) Imari pottery of coarse texture. Brown and white mottled glaze, flowers and leafy scrolls painted in dark blue under the glaze. Made at Arita, province of Hizen. 1600.

Diameter, 6 inches; height, 3½ inches.

2260—BOWL

(1578) Imari porcelain of thick sonorous texture. Dog foo and tree peonies, finely painted in red, blue and brown enamel colors. Made at Arita, province of Hizen. 1750.

Diameter, 6½ inches.

2261—BOWL

(1605) With scalloped edge. Imari porcelain of thin texture. Covered with white glaze and decorated with conventional floral festoons worked in the paste under the glaze. Made at Nangawara, province of Hizen. 1800.

Diameter, 6½ inches.

2262—SAUCER, TRAY

(1595) Imari porcelain of sonorous texture. Cobalt blue glaze, with storks, lotus and characters in white reserve. Made at Nangawara, province of Hizen. 1700.

Diameter, 6½ inches.

2263—CAKE DISH, ON TRIPOD

(1567) Imari porcelain of thick texture. Panel decoration of symbols on coral-red ground, floral scroll on a green ground, and wave designs in red on a white ground. Made at Arita, province of Hizen. 1750.

Diameter, 6¾ inches.

2264—CYLINDRICAL WATER JAR

(1576) Imari porcelain of thick texture. Decoration of numerous storks among reeds, finely painted in various enamel colors and gold. The inside lacquered. Made at Arita, province of Hizen. 1750. Teakwood cover with ivory ornament and teakwood stand.

Diameter, 7 inches.

2265—IMARI PLATE

(1558) Fine brown crackle texture, decoration of deer and maple leaves in blue. Made at Kakiyemon, Nangawara, province of Hizen. 1700.

Diameter, 7 inches.

2266—LARGE BOWL

(1587) Imari porcelain of clear white texture. Bold floral scrolls and symbols, painted in brilliant mazarine blue. Made at Arita, province of Hizen. Tai Min Sei-Kwa Nen Sei. 1800.

Diameter, 7¾ inches.

2267—HEXAGONAL PLATE

(1596) Imari porcelain. Coated with green celadon glaze. A horseman crossing a river, painted in blue. Made at Nangawara, province of Hizen. 1800.

Diameter, 8 *inches.*

2268—SHALLOW BOWL

(1570) Imari porcelain. Inner surface decorated with landscape, figures, and diaper patterns, in various enamel colors, and the outer surface, bird of immortality and dragon pursuing the pearl of omnipotence, painted in yellow and red on an opaque green ground. Made at Arita, province of Hizen. Tai Min Man reki Nen sei. 1750.

Diameter, 8¼ *inches.*

2269—IMARI PLATE

(1552) Fine white hard paste. Net design, in blue under the glaze, chocolate-color edge. Made by Kakiyemon, Nangawara, province of Hizen. 1650.

Diameter, 8¼ *inches.*

2270—LARGE BOWL

(1555) Fine white Imari porcelain of thin sonorous texture. Decoration inside of dragon crests and sprays of flowers and pomegranates, painted in gold, red, green and blue enamels; on outer surface bamboo, plum blossoms and birds, similarly treated. Made by Kakiyemon at Nangawara, province of Hizen. 1700.

Diameter, 8¼ *inches.*

2271—MELON-SHAPED WATER JAR

(1592) Imari porcelain of gray crackle texture. Decoration of floral scrolls, painted in fine blue under the glaze. Shippo cover. Made at Arita, province of Hizen. 1650.

Height, 8½ *inches.*

2272—IMARI PLATE

(1553) Porcelain. Pure white hard paste. Floral scrolls, various ornaments and symbols in white reserve on a cobalt blue ground. Four Chinese characters in the centre. Made by Kakiyemon at Nangawara, province of Hizen. Mark, the character Kai, painted in blue. 1650.

Diameter, 8½ *inches.*

2273—QUADRILATERAL SAKE BOTTLE

(1560) Imari porcelain of fine white texture. Birds of paradise and sacred dogs in central panels, which are sunken in conventional diamond shape panels, chrysanthemum and peony flowers painted in blue under the glaze, and in red and gold over the glaze. Made at Arita, province of Hizen. 1750.

Height, 8½ *inches.*

2274—OCTAGONAL TRAY

(1597) Imari porcelain of crackled texture. Floral scroll and fret border, delicately pencilled in blue under the glaze. Made at Kuromuta, province of Hizen. 1750.

Diameter, 9 *inches.*

2275—SAKE EWER

(1594) Imari porcelain. Known as Sei san bin, and made by Tsuji family for the Imperial Court. Of graceful form and finished technique. Decorated with birds of paradise and various borders in fine under-glazed blue. Made at Arita, province of Hizen. 1800. A specimen of Gokushin-Yaki.

Height, 9 *inches.*

2276—LARGE BOWL, WITH SCALLOPED EDGE

(1606) Imari porcelain of clear white texture. Conventional designs and waves, Chinese symbols, "Long Life" and "Happiness," painted in blue under the glaze. Made at Nangawara, province of Hizen. 1800.

Diameter, 9 *inches.*

2277—SAKE BOTTLE

(1591) Imari porcelain of crackle texture. Iridescent glaze, over a decoration of conventional designs, painted in under-glaze blue. Made at Arita, province of Hizen. 1600.

Height, 9½ *inches.*

2278—INCENSE BURNER

(2310) Hare standing on globular bell. Imari porcelain. The hare covered with white glaze and marked with black and slightly gilt. The bell invested with a celadon glaze, and the rock-shaped base with a brown glaze. Made at Nangawara, Arita, province of Hizen. 1700.

Height, 9½ *inches.*

2279—SAKE BOTTLE

(1554) Imari porcelain of brown crackle texture. Peony flowers and rocks painted in red, blue, green, and yellow enamels over the glaze; has silver rim around the mouth Made at Kakiyemon at Nangawara, province of Hizen. 1650.

Height, 9½ *inches.*

2280—OVIFORM SAKE BOTTLE

(1563) With tall, slender neck. Imari porcelain of thin texture. Coated with a brown crackled glaze, chrysanthemum flowers and butterflies, painted in blue, red, gold, yellow and green enamels over the glaze. Made at Arita, province of Hizen. 1700. Teakwood stand.

Height, 9¾ *inches.*

2281—GRACEFUL BOTTLE-SHAPED VASE

(1607) Imari porcelain of hard texture. Covered with ivory-white glaze, waves, grasses, and leaf band, painted in fine cobalt blue. Made at Arita, province of Hizen. 1650.

Height, 10 *inches; diameter,* 5 *inches.*

2282—BOWL

(1598) Imari porcelain of coarse texture. Covered with a pale celadon with brown crackle. Diaper patterns round the inner border, and a dog foo in the centre of crude design, painted in blue under the glaze. Made at Arita, province of Hizen. 1600.

Height, 10 *inches.*

2283—LARGE SHALLOW BOWL

(1571) Imari porcelain of sonorous texture. Decoration of floral designs, in three white panels, leafy scrolls pencilled in gold on a red ground; on the outer surface floral and leafy scrolls in various enamel colors. Made at Arita, province of Hizen. Fuku (happiness) in blue. 1700.

Diameter, 11 *inches.*

2284—LARGE SAKE BOTTLE

(1583) Oviform. Imari porcelain of clear white texture. In two bell-shaped panels are dragons amid cloud forms, plum and bamboo carved in low relief and richly decorated; in two smaller panels are landscape and mountain scenery, various borders and symbols in red, green and gold. Made at Arita, province of Hizen. 1750.

Height, 12 inches.

2285—OVIFORM VASE

(1590) Imari porcelain of dense texture. Pine, plum, and bamboo within three panels, painted in blue under a gray crackle glaze, rimmed with metal. Made at Arita, province of Hizen. 1600.

Height, 12¼ inches.

2286—LARGE PLATE

(1557) Imari porcelain of fine white hard paste. Decoration of figures and garden scene in the centre, surrounded by eight fan-shaped panels in which are figures and flowers in five enamel colors applied over the glaze. Carved teakwood stand. Made by Kakiyemon at Nangawara, province of Hizen. 1700.

Diameter, 12½ inches.

2287—LARGE PLATE

(1573) Imari porcelain of sonorous texture. Tree peonies and rocks painted in cobalt blue, red, green and purple, enriched by gilding. Made at Arita, province of Hizen. 1700.

Diameter, 12½ inches.

2288—FISH BOWL

(1579) Imari porcelain of dense sonorous texture. Rich decoration of hawk on perch, brocade and floral designs in finely combined enamel colors enhanced by gilding. Made at Arita, province of Hizen. 1750.

Height, 13½ inches.

2289—LARGE VASE

(1589) Bottle-shaped. Imari porcelain of thick texture. Elaborate floral scrolls in underglaze blue, boldly crackled throughout. Made at Arita, province of Hizen. 1650.

Height, 14¾ inches.

2290—TALL VASE

(1580) Breaker-shaped. Imari porcelain of fine white texture. Bold floral designs, painted in cobalt blue and bright enamel colors. Elaborated openwork, silver collar and rim. Made at Arita, province of Hizen. 1650.

Height, 23 inches.

MINATO.—The founder of Minato pottery is said to have been Doraku, known as Kichibei, a brother of the third Raku. He came to Sakai in 1655. Having no son to succeed him, he adopted a Kyōtō potter named Yahei, who is recognized as the second generation. The third generation, known as Kichiyemon, died in 1750, the fourth in 1787, the fifth in 1831, the sixth in 1849, the seventh in 1852. All these were known as Kichiyemon. The eighth generation assumed the name of Kichibei, and died in 1861-1864. The present generation resumed the family name of Kichiyemon. For these statements I am indebted to Mr. Yamanaka. Ninagawa says that in the latter half of the eighteenth century the yellow glazes were introduced, and the mark Minato was first used. Still later, the mark Minato Yaki was impressed upon the pieces. I have not been able to separate the work of the various generations and have classified them simply by their appearance of age. The pottery was after the nature of Raku, being soft and light, and usually having a transparent underglaze and a dull dark yellowish overglaze. In some cases a bright green glaze occurs, and in the smaller pieces white, yellow, and green glazes are seen together. The rarest are the early gray and the purple and blue glazes. Unglazed specimens are also known.

2291—INCENSE BOX

(1618) Minato faïence of soft yellow texture. Partially covered with red and brown mottled glaze. Made at Sakai, province of Idsumi. Kitani (imp.). 1750.

Height, 2 inches; diameter, 3 inches.

2292—INCENSE BOX

(1611) Turnip-shaped. Minato faïence. Covered with a white crackled glaze, touched with gold lacquer. Leaf-shaped stem in green. Made at Sakai, province of Idsumi. Minato, impressed. 1750.

Length, 3 inches; width, 1 inch.

2293—TEA POT

(1615) Minato faïence of fine, soft yellow texture. Covered with camellia-leaf green over a fine crackle. Made at Sakai, province of Idsumi. Mark, " Sen-shu Sakai Hon-minto-yaki Kichibyoye." 1750.

Height, 3¼ inches.

2294—TEA BOWL

(1613) Minato faïence of fine, soft yellow texture, bluish-brown glaze. Made at Sakai, Idsumi. 1800.

Diameter, 4¾ inches.

2295—TEA BOWL

(1612) Minato faïence of fine, soft yellow texture. Covered with a dark gray opaque glaze. Made at Sakai, province of Idsumi. Minato, impressed. 1750.

Diameter, 5 inches.

2296—BOWL

(1614) Minato faïence of fine, soft yellow texture. Covered with a thin black glaze. Made at Sakai, province of Idsumi. Mark, "Sen-shu Sakai Mon-minato-yaki Kichizayemon," stamped. 1800.

Diameter, 5¼ inches.

2297—CYLINDRICAL WATER JAR

(1610) Minato faïence covered with a rich orange color glaze. Made at Sakai, province of Idsumi. Mark, Senshiu Sakai Hon Minato Yaki Kichiyemon, impressed (the original Minato ware made by Kichiyemon at Minato of Sakai in Idsumi). 1800. Black lacquer lid.

Height, 6½ inches.

2298—GLOBULAR JAR

(1617) Minato faïence of thin yellow texture. Covered with a mottled glaze of brilliant and malachite green. Made at Sakai, province of Idsumi. Mark, Minato (imp.). 1750. Carved teak-wood cover with cornelian ornament and stand.

Height, 7 inches.

2299—TALL OVIFORM VASE

(1616) Minato faïence of dense yellow texture. Covered with splashes of green and salmon-color glaze, which has partly peeled off. Made at Sakai, province of Idsumi. 1700.

Height, 11½ inches.

2300—OKIMONO

(2333) Seated figure of Gama, with his favorite frog on his shoulder. Minato faïence. Hard reddish clay invested with a dull green-gray glaze. Made at Minato, province of Idsumi. 1800.

Height, 16½ *inches.*

2301—TEA JAR

(1622) Gourd-shaped. Idsumo faïence of soft brown texture. Covered with a chocolate brown glaze. Made at Matsuye, province of Idsumo. Thread lines. 1800.

Height, 2½ *inches.*

2302—TEA JAR

(1624) Idsumo faïence. Covered with a yellow and brown mottled glaze. Made at Fujina, province of Idsumo. Mark, thread lines. 1750.

Height, 2½ *inches.*

2303—TEA JAR

(1626) Idsumo faïence of fine, soft cream texture. Covered with a running glaze of orange yellow. Made at Fujina, province of Idsumo. Thread lines. 1850. Teakwood stand.

Height, 3¼ *inches.*

2304—TEA JAR

(1623) Idsumo faïence of gray texture. Invested with a brown and pale buff glaze. Made at Matsuye, province of Idsumo. Mark, thread lines. 1800.

Height, 3½ *inches.*

2305—TEA JAR

(1631A) Idsumo faïence of yellow texture. Pale brown glaze with splashes of aventurine on sides. Made at Fujina, province of Idsumo. 1800.

Height, 3½ *inches.*

2306—TEA BOWL

(1619) Idsumo faïence of fine yellow soft texture. Covered with a brilliant yellow crackled glaze. Made at Matsuye, province of Idsumo. 1870.

Diameter, 4 *inches.*

2307—TEA BOWL

(1620) Idsumo faïence. Gray glaze, decorated with flowers in colors over the glaze. Made at Matsuye, province of Idsumo. 1800.

Diameter, 4 inches.

2308—TALL CYLINDRICAL TEA JAR

(1625) Idsumo faïence of yellow texture. Covered with a rich opaque reddish brown glaze. Made at Fujina, province of Idsumo. Mark, thread lines. 1850.

Height, 4½ inches.

2309—SAUCER

(1621) Idsumo stoneware. Covered with a gray glaze and decorated with a crude design of a bridge and flying birds. Borders in dark blue. Made at Fujina, province of Idsumo. 1850.

Diameter, 5¼ inches.

2310—CYLINDRICAL WATER JAR

(1629) Bamboo design. Idsumo faïence. Covered with a golden brown running glaze with metallic *soufflé* glaze. Black lacquer lid. Made at Fujina, province of Idsumo. 1850.

Height, 6½ inches.

2311—OVIFORM JAR

(1631) Idsumo faïence. The upper and lower part in brown lacquer in imitation of fabric, a central band with incised cherry blossoms and inscription "Kumo." Made at Matsuye, province of Idsumo. 1800.

Height, 7 inches.

2312—HANGING FLOWER VASE

(1628) Bamboo design. Idsumo faïence. Fine yellow texture. Covered with an opaque yellow glaze. Made at Fujina, province of Idsumo. "Unyei," stamped. 1800.

Height, 8 inches.

2313—TALL CYLINDRICAL VASE

(1627) With twisted handles. Idsumo faïence of coarse brown texture. Invested with a rich brown running glaze over cream white. Made at Giozan, province of Idsumo. 1750.

Height, 9½ *inches.*

2314—OVIFORM TEA JAR

(1630) Idsumo faïence of yellow texture. Covered with a running glaze to represent tortoise shell. Made at Giozan, province of Idsumo. 1700.

Height, 11 *inches.*

PROVINCE OF IGA

The pottery of Iga is very characteristic. It is extremely plain, usually undecorated, and often rough and primitive in appearance. The close resemblance between the pottery of Iga and Ōmi arises from the similarity of the clay used in the work. The clay of Iga pottery is not so reddish as that of Ōmi, and in some cases the material is almost a clayey-white.

In the village of Makiyama a serviceable unglazed pottery, in the form of kitchen utensils, braziers, and the like, has been made within twenty years. Examples of this work are placed in that portion of the collection representing different objects made in pottery.

2315—TEA JAR

(1632) Iga stoneware of hard sandy texture. Covered with a brilliant yellowish brown glaze. Made at Marubashira, province of Iga. Mark, thread lines. 1650.

Height, 3 *inches.*

2316—TEA JAR

(1633) Iga stoneware of sandy buff texture. Pale, blue-gray glaze. Made at Marubashira, province of Iga. 1850.

Height, 3¼ *inches.*

2317—TEA BOWL

(1634) Iga stoneware of coarse sandy texture. *Clair de lune* running glaze over gray. Made at Marubashira, province of Iga. Kio, impressed. 1700.

Diameter, 4 *inches.*

2318—WATER JAR

(1635) Iga stoneware of coarse sandy texture. Covered with a dull white glaze, and Japanese poems written in brown glaze. Made at Marubashira, province of Iga. Four impressed marks, obscure. 1750.

PROVINCE OF ISE

The modern pottery of Ise is known throughout the world under the common name of Banko, and the objects are almost invariably signed with the impressed mark of Banko. The product is usually in the form of tea-pots, little flower-vases, and the like, either modelled by hand or moulded; the walls delicate, with twigs modelled in relief, or flowers in a few vitrifiable enamels on an unglazed surface, or the body may be made of different colored clays. The foreign taste has been captivated by the novelty of this pottery and its cheapness. Ninagawa says this modern work for export was not made until after 1868. By the material thrown on the market to-day no one can have the least idea of the remarkable pottery made in this province in past times. There is hardly any method or style that the Ise potters could not successfully imitate; and if the pottery of this province alone survived, a fair idea of the pottery of Japan would be given.

BANKO.—Great diversity of opinion is found in the various records published, and in manuscripts in regard to the origin and the history of the pottery bearing the mark of Banko. A general agreement seems to give the credit of the first making of Banko to Numanami, surnamed Gozayemon, who was a man of wealth, lived in Kuwana, studied flower arrangement, and finally began to experiment with the making of pottery. He is said to have served an apprenticeship with Kenzan, in Kyōtō, and if this is a fact we get a clue to the date of Numanami's work, as Kenzan died in 1743. His skill soon attracted notice, and the attention of the Shōgun being called to him, he was invited to Yedo, where he erected a furnace in Kommemura. His first work was made with clay and glazing materials imported from China. He died in the latter years of the last century. One of his sons worked with him for a while, but a servant continued the pottery for some time after the master's death. Three specimens figured by Ninagawa are supposed to have been the work of Numanami in Yedo, and hence called Yedo Banko. As there is no absolute evidence of the origin of the specimens they are here classified with other objects bearing the mark of Banko. The round stamp has also been considered as indicating Yedo Banko, but that mark, varying in character, has been used within recent years.

It would seem that many potters in Kuwana, Yokka-ichi, and other places used the common mark Banko, and the relative age of this work can only be judged in the usual way. Of these marks there is a great variety in form, size, and style of writing the characters. With the exception of Fueki and Nihon Yūsetsu it is not usual to see other names associated with this mark. In 1878 there were twenty-one different potters of Ise represented in the Paris Exposition. There is no mark under which a greater variety of pottery is found than that of Banko. This statement does not refer to the variety of

form or decoration, but to leading types of pottery, such as Karatsu, certain varieties of Satsuma, shino, Ki Seto, Raku, Koda, and others. A study of the pottery shows that the oldest forms bear the mark without the oval border. Banko, then, not only runs over a period of perhaps a hundred and fifty years, but must have been made by many potters in many places. There is apparently no way of tracing the origin of the various pieces, and so they are reluctantly included under one name.

2319—TEA JAR

(1655) Banko faïence. Rich dark brown mottled glaze. Made at Kuwana, province of Ise. 1800.

2320—NETSUKE, OX

(2337) Banko stoneware. Hard red clay, unglazed. Made at Kuwana, province of Ise. Mark, Banko, stamped. 1850.

Height, 1 inch; length, 2 inches.

2321—INCENSE BOX

(2335) Reclining ox. Banko faïence. Gray clay, with brown and brilliant green glaze and slight gilding. Made at Kuwana, province of Ise. Mark, Banko, impressed. 1770.

Height, 2 inches; length, 3 inches.

2322—INCENSE BOX

(2336) Reclining ox. Banko faïence. Gray clay, covered with a camellia-leaf green glaze. Made at Kuwana, in the province of Ise. 1770.

Height, 2 inches; length, 3¼ inches.

2323—TEA JAR

(1644) Banko faïence of gray texture. Covered with iron-rust glaze. Made at Isawa, province of Ise. Isawa, impressed. 1850.

Height, 2¼ inches.

2324—SMALL WINE CUP

(1641) Red Banko faïence. Floral sprays in various enamels. Inside covered with a creamy-white glaze. Made at Kuwana, province of Ise. Banko, impressed. 1850.

Diameter, 2¼ inches.

2325—TEA BOWL

(1649) Banko faïence of pale yellow texture. Outer surface covered with a gray crackled glaze, and decorated with a spiral design in red; inside covered with an apple green glaze. Made at Kuwana, province of Ise. Banko, impressed. 1800.

Diameter, 3¾ inches.

2326—TEA BOWL

(1639) Banko faïence. Covered with a pink crackled glaze and decorated with birds and flowers crudely painted in red and green. Made at Kuwana, province of Ise. Banko, impressed. 1750.

Diameter, 3¾ inches.

2327—QUADRILATERAL VASE

(1647) Banko faïence of dark gray texture. Crackled gray glaze, with splashes of light brown. Made at Isawa, province of Ise. Anto, impressed. 1870.

Height, 4 inches.

2328—LOW GLOBULAR BOWL

(1637) Banko faïence. Rich dark brown running glaze, flying storks, in black, red, and white enamels over the glaze. Made at Kuwana, province of Ise. Nippon Yusetsu, impressed. 1850.

Diameter, 5 inches.

2329—GLOBULAR INCENSE BURNER

(1651) Banko stoneware. Covered with a thick, pale green glaze. Incised ornamenation. Made at Kuwana, province of Ise. 1800.

Height, 5 inches.

2330—TEA BOWL

(1643) Banko faïence of gray texture. Covered with a thick tea color glaze. Inner surface partially gilded. Metal rim. Made at Kuwana, province of Ise. Banko, impressed. 1750.

Diameter, 5¼ inches.

2331—INCENSE BURNER

(2338) Fukurokuju, Banko faïence. Soft gray clay, partly covered with red and green Raku glaze and gilt. Made by Yusetsu at Kuwn, Ise. Mark, Yusetsu, stamped. 1840.

Height, 6 inches.

2332—CAKE TRAY

(1646) Banko faïence of deep cream texture. Rich green glaze, with chrysanthemum crest, in purple enamel. Made at Isawa, province of Ise. Anto, impressed. 1830.

Diameter, 6 inches.

2333—WATER POT

(1648) Banko faïence. Pinkish-gray glaze, finely crackled. Decorated with autumn flowers and grasses; finely combined enamel colors and silver applied over the glaze. Made at Kuwana, province of Ise. Banko, impressed. 1850.

Height, 6 inches.

2334—SAKE BOTTLE

(1654) Banko faïence. Covered with a brilliant green glaze of orange peel surface. Made at Kuwana, province of Ise. 1750.

Height, 6 inches.

2335—SAKE BOTTLE

(1652) Gourd-shaped. Banko stoneware. Landscapes and brocade designs in red, green, and purple enamels over a gray crackled glaze. Made at Kuwana, province of Ise. 1800.

Height, 6 inches.

2336—SAKE BOTTLE

(1645) Oviform. Banko faïence of buff texture. Covered with a fine apple green glaze, over a pronounced crackle. Wave designs and fret band in red around the neck on a deep cream crackle ground. Made at Isawa, province of Ise. Anto, impressed. 1830.

Height, 6½ inches.

2337—SAKE BOTTLE

(1638) With handles for hanging. Banko faïence of dark brown texture. Dark brown glaze over a decoration of flying storks and floral medallions, which are carved in relief in the paste. Made at Kuwana, province of Ise. Banko, impressed. 1850.

Height, 7 inches.

2338—SAKE BOTTLE

(1642) Banko faïence of brown texture; unglazed gourd and vine in white and green enamels and detached cherry blossoms in white, red and yellow. Made at Kuwana, province of Ise. Yusetsu, impressed. 1850.

Height, 8¾ inches.

2339—SAKE BOTTLE

(1636) With indented sides. Banko faïence of reddish brown texture. Covered with a brilliant green glaze, with splashes of purple and white. Incised decoration of the sacred ball and flowers. Made at Kuwana, province of Ise. Banko, impressed. 1750.

Height, 8¾ inches.

2340—SAKE BOTTLE

(1650) Quadrilateral. Banko stoneware of hard gray texture. Covered with thick white crackled glaze; floral scrolls carved in the paste. Made at Isawa, province of Ise. Isawa, stamped. 1830.

Height, 9 inches.

2341—SAKE BOTTLE

(1640) Gourd-shaped. Banko faïence. Covered with alternate bands of tea color and buff glaze. Decoration of flowers in green, white, and yellow enamels over the glaze, with red bands above and below. Made at Kuwana, province of Ise. Banko, impressed. 1750.

Height, 9 inches.

PROVINCE OF IWAKI

The pottery of this province is widely known through the rough lathe-turned and subsequently finger-modelled bowls recognized as Sōma. The bowls usually bear as a decoration a tethered horse as well as the crest of the house of Sōma. The pieces are commonly signed with the impressed marks of Sōma, or Kaneshige, though many other marks occur on Sōma bowls.

The founder of Sōma pottery was Tashiro Goyemon. In 1624 the lord

of Sōma accompanied the Shōgun (third Tokugawa, Iyemitsu) in his annual visit to the emperor at Kyōtō. In his suite was Tashiro Goyemon, who, if not a potter, was probably an artist, for his master being greatly impressed with the remarkable character of Ninsei's work selected Tashiro as the proper one to become an apprentice of this famous potter.

SŌMA.—The first Sōma with horse decoration was made by the second generation of Seijiyemon in 1650. The bowl figured by Ninagawa was probably made by the third generation of this family, as a typical Sōma in the collection, with drawing of horse, seems much nearer in clay and age to the work of Seijiyemon above described. True Sōma was made in Nakamura by successive generations of the founder. Within recent years the name Tashiro has been impressed on Sōma pottery, and pieces bearing this mark will be considered under that name. True Sōma, with the exception of the recent Tashiro's work, and one piece in which the mark is incised, bears no signature. The early pieces show more vigorous drawing and are characterized by a certain refinement of form and style. The old name for Sōma pottery was Otomi, meaning "honorable monopoly."

NAKAMURA.—Under this name may properly be included a number of forms which are referred to the village of Nakamura, and doubtless made by Sōma potters. They differ from true Sōma in form and decoration, and are rarely signed. In a few cases a resemblance is seen to Maiko pottery.

2342—SMALL GOURD-SHAPED BOTTLE

(1659) Soma stoneware. Dark brown glaze known as "raindrop." Made at Nakamura, province of Iwaki. 1800.

Height, 3¼ *inches.*

2343—TEA BOWL

(1665) Soma stoneware of hard gray texture, indented surface. Covered with a celadon and splash glazes. Made at Nakamura, province of Iwaki. Kaneshige, stamped. 1800.

Diameter, 3¾ *inches.*

2344—TEA BOWL, WITH INDENTED SIDES

(1657) Soma stoneware. Covered with a mottled gray and brown glaze, with a running glaze round the rim. Relief decoration on the outside, of a tethered horse, and on the inside a galloping horse. Made at Nakamura, province of Iwaki. Soma, impressed. 1850.

Diameter, 4 *inches; height,* 3½ *inches.*

2345—TEA BOWL

(1670) Soma stoneware. Dense gray texture, indented surface. Covered with a gray crackled glaze over which are splashes of red over blue. Made at Nakamura, province of Iwaki. 1800.

Diameter, 4½ inches.

2346—TEA BOWL

(1656) Soma stoneware of sandy gray texture. The outside covered with a dull gray glaze, and decorated with a galloping horse, outlined in brown, the inside covered with a celadon crackled glaze. Made at Nakamura, province of Iwaki. 1800.

Diameter, 4½ inches; height, 3 inches.

2347—SAKE CUP

(2340) Shape of a mask of Tengu. Soma faïence. Coarse, sandy gray clay, decoration in brown under a pale green. Made at Nakamura, province of Iwaki. Mark, two galloping horses. 1850.

Height, 4¾ inches.

2348—TEA BOWL

(1667) Soma stoneware. Pale pinkish crackled glaze. Decoration of horses outlined in brown. Made at Nakamura, province of Iwáki. Inscriptions, "Ōshiū Soma." Mark, Tashiro (imp.). 1850.

Diameter, 5 inches; height, 3 inches.

2349—TEA BOWL

(1664) Soma stoneware of gray texture and indented surface. Celadon, white, and purple glazes, and running horse in relief. Made at Nakamura, province of Iwaki. Soma, stamped. 1800.

Diameter, 5 inches.

2350—TEA BOWL

(1669) Soma stoneware. Hard gray texture. Covered with a cream thick color glaze, which is crackled, and horses outlined in blue. Made at Nakamura, province of Iwaki. 1800.

Diameter, 6 inches; height, 2½ inches.

2351—WATER JAR

(1671) Soma stoneware of dense texture. Pale gray glaze, with decoration of horses outlined in black under glaze. Made at Nakamura, province of Iwaki. Inscriptions, Bario Joka Minamoto Seiji, incised. 1700.

Height, 7 inches; diameter, 6¼ inches.

2352—BOTTLE-SHAPED VASE

(1668) Soma stoneware. Pale brown crackled glaze, Fuji and galloping horse outlined in white and blue under the glaze. Made at Nakamura, province of Iwaki. 1800.

Height, 9 inches.

2353—OVIFORM VASE

(1663) With handles. Soma stoneware. Hard red sandy texture. Covered with a thick mottled green glaze. Made at Nakamura, province of Iwaki. 1850.

Height, 9 inches.

2354—SAKE BOTTLE

(1658) Gourd-shaped. Soma stoneware of sandy gray texture and indented surface. Gray glaze over a pronounced crackle, five galloping horses outlined in brown. Made at Nakamura, province of Iwaki. 1800.

Height, 10¼ inches.

2355—CYLINDRICAL VASE

(1660) Soma stoneware of sandy gray texture. Invested in a gray, white and flambé glaze, relief ornaments to represent shells covered with red glaze. Made at Nakamura, province of Iwaki. 1850.

Height, 10¾ inches.

2356—CYLINDRICAL VASE

(1661) Soma stoneware of red texture. Covered with a pale red glaze, speckled with black. Made at Nakamura, province of Iwaki. 1800.

Height, 11 inches.

2357—TALL CYLINDRICAL VASE

(1666) Soma stoneware of coarse texture and indented surface. Covered with a running glaze of mottled green streaks with red. Made at Nakamura, province of Iwaki. Marks (imp.) obscure. 1800.

Height, 12½ inches; diameter, 6¾ inches.

2358—TALL CYLINDRICAL VASE

(1662) Soma stoneware of hard sandy red clay. Covered with a thick flambé glaze. Made at Nakamura, province of Iwaki. 1850.

Height, 12½ inches.

MATSUYAMA.—In 1790 the governor of Iyo invited a potter from Kiyomizu, Kyōtō. The oven was erected in a garden east of the castle of Matsuyama, and the work following Kyōtō models continued for a short time. The pieces bear the impressed mark Yoshū Matsuyama, and are of extreme rarity.

2359—BOWL

(1673) Peach-shaped. Matsuyama stoneware of gray sandy texture. Green, brown and white glazes thickly applied. Made at Matsuyama, province of Iyo. Mark, Suyehiroyama. 1800.

Diameter, 5 inches; 2¼ inches.

2360—BOWL

(1675) Peach-shaped. Matsuyama stoneware. Partially covered with cream-white, green and brown glaze, crudely painted decoration. Made at Matsuyama, province of Iyo. Mark, Suyehiroyama, stamped. 1800.

Diameter, 5 inches; 2¼ inches.

2361—LARGE FRUIT-SHAPED BOWL

(1674) Matsuyama stoneware of gray sandy texture. Green, brown and cream-white glazes. Made at Matsuyama, province of Iyo. Suychiroyama, stamped. 1800.

Diameter, 7¾ inches.

PROVINCE OF KAGA

The name of this province, like that of Satsuma, has become widely known abroad through its faïence and porcelain. The output of the Kaga ovens in furnishing pottery for the world's demand is very great. Yet just in propor-

tion to the effort to fill this demand is seen a corresponding deterioration in the work. One had only to compare the exhibit of Kaga potters at Chicago in 1893 with a similar exhibit in Philadelphia in 1876 to realize this deterioration. There is little variation to be seen in the pottery. One piece of the bright red and gold decorated faïence of Kaga will stand as a type for the thousands of pieces exported. The difference between this modern stuff and the original red is very striking.

ŌHI.—Pottery known as Ōhi is made in a village by that name in the eastern part of Kanazawa, which is thirty miles from Yamashiro village. It is said that the first Ōhi pottery was made by Chōzayemon, a brother of Ichiyu, one of the Raku family. This was in 1683. The earliest pieces had the impressed mark Raku. Early bowls of this potter have a close spiral line cut on the outside of the vessel. The only ones I have seen of this character appear to be imitations. In 1780 the mark Ōhi was first used. There is a variety of these marks continuing from that time to the present day. There is one form of the mark Ōhi always associated with the earliest and best examples of the work. Ōhi pottery is a characteristic soft Raku, usually having a deep rich reddish-yellow, or "honey glaze," as it is called by the Japanese. The pottery which nearest resembles it is a form made at Shizuhata, Suruga, and so closely does this resemble Ōhi that in the classical collection brought together by Japanese experts for the Philadelphia Exposition, which formed the material for the famous catalogue of the South Kensington Collection by Dr. Franks, is included a specimen of Suruga, under Ōhi, the mark having been interpreted Senki, the Sinico-Japanese way of pronouncing the characters, which should be read Shizuhata.

2362—SQUARE TEA JAR

(1682) Ohi faïence of dense texture. Coated with a black glaze, with a deep, violet iridescence. Made at Ohi, province of Kaga. 1750.

Height, 3¾ *inches.*

2363—PLATE

(1680) Leaf-shaped. Ohi faïence of reddish texture. Salmon-pink glaze, with dashes of brown. Made at Ohi, province of Kaga. Ohi, stamped. 1800.

4 x 8 *inches.*

2364—TEA BOWL

(1677) Ohi faïence of reddish brown texture. Covered with a red-brown glaze and inside incised spiral mark. Made by Chozayemon, Ohi, province of Kaga. 1700.

Diameter, 4½ *inches; height,* 3¼ *inches.*

2365—WATER POT

(1685) Ohi faïence of thin reddish texture. Reddish-brown glaze, with depressed finger marks. Made at Ohi, province of Kaga. 1800.

Height, 4½ inches; diameter, 6 inches.

2366—TEA BOWL

(1681) Ohi faïence of soft reddish texture. Coated with a salmon-pink glaze, slightly marked with green. Made at Ohi, province of Kaga. Ohi, stamped. 1800.

Diameter, 4¾ inches.

2367—FIRE BOWL

(1679) Ohi faïence of soft texture. Mottled brown glaze, with rich purple iridescence. Made at Ohi, province of Kaga. 1800.

Diameter, 5 inches; height, 3 inches.

2368—TEA BOWL

(1678) Ohi faïence of soft reddish texture. Mottled brown, white, and green, running glaze, thickly applied. Made at Ohi, province of Kaga. 1750.

Diameter, 5¼ inches; height, 3¼ inches.

2369—CYLINDRICAL VASE

(1683) Ohi faïence of soft dense texture. Crudely fashioned, and covered with a brown glaze. Ohi, province of Kaga. Ohi, stamped. 1750.

Height, 9½ inches.

2370—LARGE GLOBULAR FIRE BRAZIER

(1684) Ohi faïence of dense soft texture. Coated with a brown-red glaze, elaborate ornamentation of chrysanthemum flowers and leaves carved in relief, and enamelled green, yellow, and white. Made at Ohi, province of Kaga. Ohi, stamped. 1800.

Height, 10 inches.

2371—FIRE BOX

(3000) Ohi faïence. Barrel-shaped, with cylindrical cup extending half-way down the inside, God of Longevity with his stag and wave designs carved in the paste. Covered with a deep brown iridescent glaze. Made at Ohi, province of Kaga.

Height, 10¾ inches.

2372—INCENSE BOX

(2342) Fox dressed in a priest's robe. Aidsu stoneware. Gray clay, unglazed. Made at Aidsu, province of Iwashiro. Mark, Meiji Jushi Shinki nen Moshun Kain Kozan tsukuru. Made by Kozan the last month of spring in the fourteenth year of Meiji at Hongo, Aidsu. 1881.

Height, 2¼ inches.

BAIRIN.—In the beginning of the century an oven was built in the hamlet of Beppo, at the southern limit of the old castle-town of Zentokor. A Kyōtō potter was employed; and while the essays were after Kyōtō models, they were original in design and treatment. The objects were usually glazed in two colors, either green and yellow, green and purple, or claret and yellow blending at the point of juncture. The Japanese have only recorded the mark of Bairin, which means plum blossom. The mark Ōkei also occurs on this pottery. This is another poetical name, meaning nightingale. The plum blossom and nightingale are often associated in pictures. Specimens are exceedingly rare.

2373—DISH, WITH HANDLE AND SPOUT

(1789) Bairin faïence. Glazed, with splashes of yellow, green white, and purple. Made at Bairin, province of Omi. Bairin, impressed. 1800.

Diameter, 6½ inches.

FUKAGAWA.—The pottery attributed to the village of Fukagawa (pronounced, in the province, Fukawa) has a finer and smoother glaze than Hagi; its color is warmer, and often pinkish in hue, this being particularly so with recent work. It is difficult to make distinctions in the older work. The pottery of Fukagawa originated from Hagi, and doubtless the same clay and glaze, or similar materials, were used. Certainly the methods were the same.

2374—TEA CUP

(1763) Fukagawa stoneware of gray texture. The outside covered with dark brown and gray glazes interwoven, the inside with grayish-blue glaze. Made at Fukagawa, province of Nagato. 1864.

Diameter, 2¼ inches; height, 2½ inches.

PROVINCE OF NAGATO

With the exception of the province of Bizen there is no other province in Japan where there is such uniformity in the general appearance of its pottery as in that of Nagato. A hundred—a thousand—specimens brought together only

make more striking the slight variation between them. The Japanese experts seem readily to separate the pottery of Nagato under the names of Hagi, Matsumoto, and Fukagawa, yet these distinctions become confusing when a large number of objects is brought together. The distinctions that they make between Matsumoto and Hagi are frivolous. Fukagawa certainly has a softer clay. An authority of 1700 mentions Hagi only. Ninagawa says Hagi is the general name for Matsumoto and Fukagawa; and yet Fukagawa is a separate town from Matsumoto. To make the discriminations more difficult, Nagato pottery is rarely signed; furnace-marks even are not seen; and so in many cases distinctions are impossible.

FUKAKUSA.—The general name Kukakusa is applied to pieces of pottery unglazed or lacquered bearing various marks. Whether these marks indicate separate potters, or whether they belong to the Matsumoto family, is not known. For the present they will be grouped under the general name Fukakusa.

2375—OKIMONO, DARUMA

(2397) Fukakusa faïence. Yellowish clay, unglazed and lacquered. Made at Fushimi, province of Yamashiro. Mark, Hokikudo. Shujin Kinsha (copied by the owner of Hokikudo). 1850.

Height, 6 inches.

2376—INCENSE BURNER

(2399) Pheasant on rock. Fukakusa faïence of gray texture. Enamelled in various colors, dark green predominating. Made at Fushimi, province of Yamashiro. 1800.

Height, 9 inches.

2377—INCENSE BURNER, HAWK ON ROCK

(2400) Fukakusa stoneware. Finely modelled in hard gray texture. Covered with a dull white glaze and touched with black. Made at Fukakusa, in Fushimi, Yamashiro. 1850.

Height, 13½ inches.

2378—COVERED BOWL

(1861) Horaku faïence. The outside covered with Nashiji lacquer, and decorated with chrysanthemums in gold, the inside covered with a gray crackled glaze. Made by Toyosuke at Nagoya, Owari. 1820.

Diameter, 3¾ inches; height, 4¼ inches.

2379—BOTTLE-SHAPED VASE

(1862) With lion's-head handles. Horaku faïence. Covered with a brilliant, thin green glaze, with amber-brown splash round the neck. Made by Toyohachi at Nagoya, province of Owari. 1830.

Height, 6 inches.

2380—OKIMONO

(2331) Miniature carp. Finely modelled in Higo porcelain and covered with bluish-white glaze. Made at Tsunadayama, province of Higo. Mark, Higo Udo-no-Kori Tsunadayama Sei, in blue. 1800.

Height, 1½ inches; length, 3 inches.

2381—INCENSE BOX

(2332) Figure of Daruma. Higo porcelain. Covered with a bluish-white glaze. Made at Tsunadayama, province of Higo. Mark, Tohi, in blue. 1800.

Height, 1¾ inches.

HIRA.—Pottery bearing the mark of Hira was made in the village of that name on the eastern side of Lake Biwa. The pieces are small, delicately made, and slightly decorated. The clay is yellowish or reddish; glaze thin and dull. Decoration, when present, in iron-rust color. It is said that a pupil of Ninsei first started the work.

2382—TEA CUP

(1791) Hira faïence of red texture. Ferns painted in black, and covered with thin opaque glaze. Made at Hira, province of Omi. Hira, impressed. 1850.

Diameter, 3 inches; height, 2¼ inches.

2383—TEA BOWL

(1887) Hagiyama faïence of soft gray texture. Salmon-red crackled glaze, with Tokugawa's crest in white and brown. Mark, Hagiyama yaki, stamped. Made at Nagoya, province of Owari. 1835.

Diameter, 4¼ inches.

2384—TEA BOWL

(1889) Hagiyama faïence of soft gray texture. Covered with a soft yellow glaze. Made at Nagoya, province of Owari. Marks, Hagiyama-yaki (imp.). 1830.

Diameter, 5 inches.

TŌZAN.—A pottery was established in the town of Himiji in 1826, by order of the governor. Dōhachi was invited to take charge of it. The work is not without merit, though the best feature is the vigorous decoration in blue seen on some of the bowls. The name, Tōzan, is derived from a mountain of that name from whence the clay was obtained. Specimens are rare.

2385—KORO

(1420) Himeji porcelain. White hard paste. Landscape, figures and inscription finely painted in cobalt blue under the glaze. Made at Tozan, province of Harima. Tozan, painted. 1831.

Height, 7 inches.

2386—SAKE BOTTLE

(1854) Gourd-shaped. Inuyama stoneware. Brown crackled glaze, with maple and plum trees painted in red, green and brown enamels. Made at Inuyama, province of Owari. Mark, Inuyama, painted. 1840.

Height, 8½ *inches.*

2387—OKIMONO

(2341) Image of Tekkai. Iwami faïence. Yellowish clay, covered with a yellow-brown Amé glaze, resembling tortoise-shell. Made by Nagami Gan at Sankaizan, province of Iwami. Mark, Gan, impressed. 1820.

Height, 12½ *inches.*

2388—SAKE BOTTLE

(1609) Kasama stoneware of dark reddish texture. Covered with a dark brown glaze and a bluish-gray running glaze round the neck. Made at Kasama, province of Hitachi. 1800.

Height, 8½ *inches.*

2389—TEA JAR

(1992) Kiuzan faïence of red texture. Metallic brown glaze. Made by Kiuzan of Osaka, Settsu. Kiuzan, impressed. 1850.

Height, 3 *inches.*

2390—TALL CYLINDRICAL VASE

(1991) Kiuzan faïence of soft gray texture. Covered with a mottled and gray glaze, which is flecked with metallic spots. Made by Kiuzan of Osaka, province of Settsu. Kiuzan Sei, impressed. 1850.

Height, 10½ *inches.*

2391—GLOBULAR TEA JAR

(1741) Korakuyen faïence. Covered with a black Raku glaze. Koishikawa, Tokio, province of Musashi. Koraku, impressed. 1840.

Diameter, 3¼ inches; height, 2 inches.

2392—OKIMONO, SACRED LION

(2353) Korakuyen faïence. Reddish texture. Covered with a green glaze. Made at Korakuyen, Koishikawa, Tokio, Musashi. Mark, Korakuyen Sei, stamped. 1840.

Height, 6 inches; diameter, 8 inches.

2393—HEXAGONAL TEA-KETTLE COVER REST

(1746) Kaseizan stoneware, with perforated panels. Covered with green glaze. Made at Kaseizan, Tokio, province of Musashi. 1800.

Height, 2½ inches.

2394—OKIMONO, SHOTOKU TAISHI

(2321) Kakiyemon porcelain. Fine white clay, celadon glaze. Made at Nangawara, in Arita, Hizen. Mark, Meireki Gan nen Sakaida Kakiyemon korewo tsukuru. Made by Kakiyemon in January of the first year of Heireki, 1655.

Height, 9 inches.

2395—TEA BOWL

(2330A) Minami stoneware. Curved sides deeply indented by hand, with lateral ridges. Thick pasty glaze of sage green, having foamy folds of over-glaze round the rim. Shofu, impressed. Made at Minami, Higo. 1830.

Height, 3¼ inches; width, 3⅞ inches.

2396—INCENSE BOX, WITH COVER

(2046) Mizoro faïence. Crackled brown glaze, openwork design of chrysanthemum crest. Made at Mizoro, Kioto, Yamashiro. Gobosatsu, impressed. 1750.

Diameter, 3 inches.

MISCELLANEOUS

2397—HEXAGONAL INCENSE BOX

(1732) Meppo-Dani porcelain. The decoration representing the sun rising from the sea, wave designs and various borders painted in low tones of green, brown and blue. Made by Zuishi at Meppo-Dani, province of Kii. Zuishi, incised. 1800.

Diameter, 4 inches; height, 2½ inches.

2398—SAUCER

(1739) Maruyama faïence of soft white texture. Covered with a creamy-white crackled glaze, flying sparrow and cloud forms incised and carved in relief. Made by Seishi at Maruyama, Shiba, Tokio, province of Musashi. Seishi, impressed. 1870.

Diameter, 5¾ inches.

2399—BOWL, WITH SPOUT

(1761) Mikawa faïence of fine gray texture. Mottled brown running glaze, over a pronounced crackle. Made at Kusumura, province of Mikawa. Marks, Okunisan, Kakitsubata (impressed). 1840.

Diameter, 6½ inches; height, 3 inches.

2400—INCENSE BURNER

(2339) Design of fabulous animal. Maiko stoneware. Hard reddish-gray clay. Covered with a yellow-brown glaze. Made at Maiko, province of Harima. Marks, Toto-keu (imp.). 1840.

Height, 6½ inches.

2401—SAKE BOTTLE

(1980) Oviform. Masuko stoneware. The body covered with a rich brown glaze, and the neck with a mottled green glaze, incised basket design. Made at Masuko, province of Shimotsuke. 1850.

Height, 9 inches.

2402—PLATE

(1548) Matsugatani porcelain of thin texture. Herons standing in water by reeds, painted in blue under the glaze. Matsugatani kiln of Ogi, province of Hizen. 1720.

Diameter, 7¼ inches.

2403—CAKE BOWL

(1994) Mikage stoneware. Fine thin texture. Soft white glaze, phœnix and other designs incised under the glaze. Made at Mikage, province of Settsu. Mark, Mikage and Shokin to, incised. 1850.

Diameter, 7 inches.

2404—LARGE WATER JAR

(1762) Lozenge-shaped. Nagato stoneware of fine gray texture. Covered with a soft white crackled glaze. Made at Matsumoto, province of Nagato. 1800.

Height, 7 inches.

2405—TEA JAR

(1887A) Nagoya stoneware. Unglazed; bluish-gray glaze inside. Shunkozan, impressed on side. Made at Nagoya, province of Owari. 1750.

Height, 4 inches.

2406—CYLINDRICAL WATER JAR

(1872) Nagoya faïence of fine soft gray texture; unglazed; detached blossoms in white and incised fret band round shoulder. The inner surface gilt. Made by Toyosuke at Nagoya, province of Owari. Toyosuke, stamped. 1830.

Height, 7 inches.

2407—LARGE BOWL

(1672) Nakoso stoneware of hard sandy texture. Coated with a thick brown " water drop " glaze. Made at Nakoso, province of Iwaki. Nakoso, stamped. 1800.

Diameter, 8¼ inches.

2408—OKIMONO, SACRED LION

(2414) Nara earthenware. Soft yellowish clay, unglazed. Made at Nara, province of Yamato. 1750.

Height, 5 inches.

2409—INCENSE BOX

(2372) Form of mandarin duck. Nochazan faïence. Of gray texture, and covered with finely crackled creamy glaze. Made at Nochazan, province of Tosa. Mark, Nochazan, incised. 1750.

Height, 2 inches.

2410—TEA JAR

(1906) Raku faïence of pale yellow texture. Glaze of verdigris green, running into an amber brown. Made at Ohi, province of Kaga. 1750.

Height, 2 inches; diameter, 3¼ inches.

2411—CYLINDRICAL INCENSE BURNER

(1755) With openwork silver cover. Ritsuo faïence. Plum blossoms and peony flowers carved in low relief and painted in enamel colors. Greek fret borders. Made by Haritsu in Tokio, province of Musashi. Kan, impressed. 1700.

Height, 4 inches; diameter, 2¾ inches.

2412—TEA BOWL

(1971) Sado stoneware. Thin chocolate glaze, over which is a black glaze. Made by Kintaro, province of Sado. Mark, Sashiu Kintarotsukuru (made by Kintaro in Sado). 1850.

Diameter, 4½ inches; height, 2½ inches.

2413—TALL OVIFORM VASE

(1995) Sakurai-no-Sato stoneware, coarse sandy texture. Covered with a thick white drop glaze. Made at Sakurai-no-sato, province of Settsu. "Sakurai-no-sato," stamped. 1850.

Height, 13½ inches.

2414—INCENSE BURNER

(1990) With openwork silver cover. Sanda porcelain. Floral scrolls carved in low relief in the paste, under a translucent celadon glaze. Made at Sanda, province of Settsu. 1850.

Height, 4¼ inches.

2415—VASE

(1989) Beaker-shaped. Sanda porcelain. Fine white hard paste. Covered with a rich translucent celadon glaze. Made at Sanda, province of Setsu. 1830.

Height, 8½ inches.

2416—DEEP PLATE

(1740) With scalloped edge. Sanrakuyen porcelain. Impressed decoration of Chinese sage sitting at his desk in the centre, surrounded by floral scrolls and crests. The whole covered in a pale opaque blue glaze. Made at Haramachi, in Tokio, province of Musashi. Sanrakuyen-sei, impressed. 1860.

Diameter, 8½ inches.

2417—INCENSE BOX

(2365) Figure of sacred lion. Sanuki faïence. Covered with a deep yellowish-brown glaze. Made at Shido, province of Sanuki. Mark, Min (imp.). 1800.

Height, 2¼ inches; diameter, 3½ inches.

2418—HANGING VASE

(2364) Mask-shaped. Sanuki faïence. Soft, reddish-gray clay, covered with a yellow-red and white glaze. Made at Yashima, province of Sanuki. Marks, To sau to-hiu gu (written). Dated Kei o ni nen (1866).

Height, 9½ inches; diameter, 5½ inches.

2419—SAKE CUP

(1790) Seta faïence. Chocolate-brown glaze. Made by Mokubei at Seta, province of Omi. Seta and Mokubei, impressed. 1810.

Diameter, 2¾ inches.

2420—SMALL BOWL

(1983) Shidsuhata faïence. Soft gray texture; yellow glaze, with irregular streaks of terra-cotta red. Made at Shidsuoka, province of Suruga. Shidsu, impressed. 1880.

Height, 1¼ inches; diameter, 3¼ inches.

2421—INCENSE BOX

(1984) Hat-shaped. Shidsuhata faïence. Dark brown glaze. Made at Shidsuoka, province of Suruga. 1850.

Height, 2½ inches; diameter, 1½ inches.

2422—TEA BOWL

(2031) Shiga stoneware of thin gray texture. Covered with a white glaze, with pine trees and lions painted in blue. Made at Shiga, island of Tsushima. Shiga, incised. 1810.

Diameter, 3½ inches.

2423—TEA BOWL

(1433) Shōdai stoneware of coarse reddish clay. Covered with a dark brown and yellow mottled glaze. Province of Higo. "Shō-dai," stamped. 1750.

Diameter, 4 inches.

2424—COVERED BOWL

(1982) Suwo faïence of soft texture. Pinkish-gray glaze, crests painted in brown and white. Made by Kikko at Iwakuni, province of Suwo. Kikko, impressed. 1832.

Height, 2 inches; diameter, 2¼ inches.

2425—COVERED BOWL

(1981) Suwo faïence, soft gray texture. Reddish-yellow and dark gray glaze. Made by Kikko at Iwakuni, province of Suwo. Kik-ko, impressed. 1832.

Height, 2¼ inches; diameter, 3½ inches.

2426—TEA BOWL

(1993) Takahara faïence of soft reddish texture. Salmon-red Raku crackle glaze, incised storks filled in with black and white enamel. Made at Osaka, province of Settsu. Mark, Taka, stamped. 1700.

Diameter, 4½ inches.

2427—SQUARE TRAY

(1847) Toyosuke faïence of soft yellow crackled glaze. Brilliant green glaze running over one corner with chrysanthemum crest in relief. Made at Nagoya, province of Owari. "Kakureno-Sato Toyosuke Tsukuru," incised. 1820.

Diameter, 8½ x 8½ *inches.*

2428—CYLINDRICAL VASE

(1785) Ubagamochi faïence of fine, soft reddish texture, covered with a green and yellow Raku glaze. Made at Kusatsu, province of Omi. 1700.

Height, 8 *inches.*

2429—RICE BOWL, WITH COVER

(1434) Udo porcelain. Decoration of storks and cloud forms in blue under the glaze. Made at Tsunada Yama, district of Udo, Higo. Higo Udo gori Tsunada Yama Sei. 1800.

Height, 3 *inches; diameter,* 4¼ *inches.*

2430—OVIFORM SAKE BOTTLE

(3012) Yamashiro pottery. Coated with a gray crackled glaze, and decorated grasses in green, and flowers, and a wicker cage in gold. Mark, Fuji impressed.

Height, 5 *inches.*

2431—TEA BOWL

(1373A) Yamashiro. Brownish clay of rough surface, reddish, with a thick over-glaze, and brown crackle glaze on the inside; drab crackle.

Width, 4 *inches.*

2432—INCENSE BOX

(2363) Shape of crab. Yashima faïence. Soft reddish clay covered with a dark brown glaze. Made at Yashima, in the province of Sanuki. Mark, Yashima, incised. 1850.

4 x 2½ *inches.*

2433—SAKE CUP

(2100) Yeiraku porcelain of white hard paste. Medallions painted in blue under the glaze, and the rest of the surface with birds and scrolls in red and gold. Made by Yeiraku Wazen at Kioto, province of Yamashiro. Mark, Dai Nippon Yeiraku tsukuru, painted. 1860.

Height, 1½ *inches.*

2434—SEATED FIGURE OF KWAN-ON

(3002) Finely modelled in pottery of soft texture, partially glazed and tinted with green and red enamel colors. Made by a Chinese priest and presented to a Japanese temple in the sixteenth century. Mark, Suizan Toziten, incised.

Height, 13 *inches.*

PIECES UNIDENTIFIED

2435—INCENSE BOX

(2260) Dense white clay. Coated with a soft, ivory white glaze. Ox carved in low relief on cover.

Diameter, 2½ *inches.*

2436—OLD SETO TEA JAR

(2254) Fine, hard reddish clay, covered with brown Seto glaze.

Height, 2½ *inches.*

2437—TEA JAR

(2259) Gray texture. Coated with brown running glaze.

Height, 3 *inches.*

2438—TEA BOWL

(3004) After Neiusei; black glaze with medallions in white, green and red. Decorated with Chinese characters in medallions.

Diameter, 4 *inches.*

2439—FINE BOWL

(3008) Fashioned in shape of Daruma. Steel-black glaze iridescent; whitish splash on top. Seal, Koto (imp.). Yosobei (incised), 1830. Province of Omi.

Diameter, 4½ *inches.*

2440—TEA BOWL

(2258) Gray clay, covered with a thick, mottled gray glaze which is crackled.

Diameter, 4½ inches.

2441—TEA BOWL

(1436A) Fine light buff clay and thin glaze. On side a group of storks standing in water, executed in delicate relief of white slip, and pine branches backed with clouds in gold.

Height, 3 inches; diameter, 4¾ inches.

2442—TEA BOWL

(2251) Soft reddish-gray clay, with brilliant red Raku glaze.

Diameter, 5 inches.

2443—TEA BOWL

(2255) Soft yellow clay. Covered with a cream color glaze with splashes of green and brown glaze. Mark, Seigiokudo, impressed.

Diameter, 4½ inches.

2444—TEA BOWL

(2250) Soft gray clay; red Raku glaze, with pronounced crackle. Mark, Aki, stamped.

Diameter, 4½ inches.

2445—TEA JAR

(2253) Hard gray clay, unglazed, dragon in clouds carved in high relief. Mark, Raku-seizan, impressed.

Height, 4½ inches.

2446—OVIFORM TEA JAR

(2252) Fine gray clay, covered with green, pink, and gray Raku glaze. Mark, Hojun, impressed.

Height, 4½ inches.

2447—SAKE PITCHER

(3005) Old Japanese pottery, covered with a Raku glaze.

Height, 5 inches.

2448—TEA BOWL

(2257) Of coarse brown clay. Covered with a thick, mottled gray glaze.

Diameter, 5¼ inches.

2449—ODD-SHAPED TEA BOWL

(2249) Fine reddish clay texture, covered with a silicious dark green glaze. Tsuna, stamped.

Diameter, 6 inches.

2450—SQUARE-SHAPED BOWL ON ROUND FOOT

(3016) Rendaiji pottery of soft texture and cream color glaze. Decorated with Chinese design in colors of the *famille verte* style, most delicately pencilled. On the outer surface a text describing a well-known summer house at Kioto. Tokio, 1806.

Diameter, 6 inches.

2451—OKIMONO, HERON AND ROCK

(2248) Finely modelled in gray stoneware. Covered with an opaque green glaze; silver bill. Banseido, stamped.

Height, 6½ inches.

2452—FINE BOWL

(3006) Red pottery of fine soft texture. Covered with a thin, transparent glaze. Cherry blossoms and a fret border carved in the paste.

Diameter, 7 inches.

2453—BOWL

(2256) Peach stone design. Inner surface covered with green glaze.

Diameter, 10 inches.

2454—FIGURE OF COW IN REPOSE

(3011) Finely modelled in thick, soft pottery by the first Toysuke, early part of eighteenth century. It is enamelled with a lustrous green and a brown golden-brown over-glaze. Mark Rikei, impressed.

Length, 12 *inches.*

2455—FIRE BRAZIER

(3018) Shape of a wood temple drum. Omuro faïence. Coarse red clay, made by Yeiraku after Ninsei's work at Omuro, in Kioto, province of Yamashiro. Mark, Omuro and Ouchiyama, impressed. Date, 1850.

Height, 9 *inches.*

ADDENDUM

FURNITURE, BRIC-À-BRAC AND OBJECTS OF UTILITY AND DECORATION FROM THE RESIDENCE OF MR. WAGGAMAN

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2456—CHINESE FANS

Illustrating Chinese ceremonial scene. Figures clothed in satin; faces of ivory mounted upon paper. Mounted on sixteen sticks of cloisonné, sandalwood, ivory and tortoise shell.

2457—BRONZE SAKE KETTLE

Conventional crest designs, carved in low relief within two panels. Fine patina.

2458—LARGE FLOWER JAR

Dense Chinese porcelain. Invested with a deep cobalt blue glaze.

Height, 14 *inches; diameter,* 15 *inches.*

2459—JAPANESE POTTERY FLOWER-POT

Incised fret band, thick buff color glaze.

Height, 11 *inches; diameter,* 16 *inches.*

2460—LARGE JAR FOR PLANT

Japanese pottery. Splash glaze round shoulder and neck over a thin brown glaze.

Height, 19 *inches; diameter,* 17½ *inches.*

2461—MAGNIFICENT DINNER, TEA AND DESSERT SERVICE

Haviland Limoges. Decorated in Japan by famous artists—two years required. Each piece decorated differently with domestic scenes, views of celebrated and sacred places, and brocade patterns

in Zogan designs. The inside of all covered pieces exquisitely decorated with birds and floral designs in delicate enamel colors. Consists of:

2 large oblong deep dishes, scalloped edge.
3 large oval platters.
3 medium size platters.
1 fish dish.
2 round covered vegetable dishes.
2 oval covered vegetable dishes.
1 covered soup tureen.
2 oval vegetable dishes without cover.
2 oblong dishes.
1 covered butter dish and platter.
1 covered sauce tureen and platter.
1 sauce boat and platter.
3 salad dishes, leaf design.
2 oval dishes, scalloped edge.
1 large round bowl.
12 soup plates.
12 tea plates.
12 dinner plates.
12 dessert plates.
13 large, leaf-shaped plates.
12 leaf-shaped fruit plates.
12 tea cups and saucers.
12 after dinner coffee cups.
12 individual butter plates.
2 compôtes.

2462—PAIR OF SÈVRES PORCELAIN LAMPS

Elaborately mounted in ormulu. Vase of turquoise blue glaze with floral medallions on white ground and surrounded with roccoco patterns in gold matté. Arranged for electricity.

Height, 29 inches.

2463—SÈVRES PORCELAIN CHANDELIER

Mounted in finely wrought ormolu. Branches for twelve lights, with center lamp. Globular shape vase, with panel decoration of flowers. Arranged for electric light.

2464—ANTIQUE TURKISH SHIELD

Repoussé and openwork brass. Gilded and finely chased.

2465—ANTIQUE TURKISH SCIMITAR

Brass and gilt mountings, *repoussé* chased.

2466—ANTIQUE TURKISH SCIMITAR

Similar to the preceding.

2467—ANTIQUE TURKISH DAGGER

Scabbard and hilt in *repoussé*. Chased brass gilt.

2468—ANCIENT SWISS ASBALETTA

Or cross bow. Sixteenth century. Carved and inlaid with ivory.

2469—SMALL FLAGON

Found in 1849 in Pompeii. Decoration in black.

2470—FRAGMENT OF A POMPEIAN FRESCO

2471—FRAGMENT OF A POMPEIAN FRESCO

2472—POMPEIAN VASE

Black glaze. Decoration of three figures and leaf patterns in reserve.

Height, 8 *inches.*

2473—POMPEIAN VASE

Black glaze, with two figures and leaf patterns in red.

Height, 6½ *inches.*

2474—PILA

Black glaze.

Diameter, 5 *inches.*

2475—POMPEIAN VASE

Black glaze, with two figures and leaf patterns in red.

Height, 6½ *inches.*

2476—POMPEIAN AMPHORA

Black glaze, two figures and palm leaves in reserve in red.

Height, 15 *inches.*

2477—LARGE POMPEIAN VASE

With two handles, fine Amphora shape, black glaze with four figures and leaf designs in reserve in red.

Height, 19 *inches.*

2478—POMPEIAN VASE

Urn-shaped. Black glaze and decoration in reserve in red.

Height, 8½ *inches.*

2479—POMPEIAN VASE

Amphora shape with top handle, standing figure, female head and palm leaves in reserve in red.

Height, 14 *inches.*

2480—FLORENTINE MOSAIC

The Arch of Titus. Gilt frames.

Height, 7 x 8½ *inches.*

2481—FLORENTINE MOSAIC

The Tomb of Metallus.

Height, 7 *inches; length,* 8½ *inches.*

2482—SATSUMA BOX

Cream-color pottery of fine texture. Cover and box decorated with fret bands in gold and palmette designs in blue and green enamels, and ornamented with leaves in red. Made in Province of Satsuma. Date, 1800.

Height, 3½ *inches; diameter,* 5 *inches.*

2483—COLLECTION OF FOUR OLD JAPANESE GOURDS

With cords and porcelain netsuke.

2484—TALL BOWL

Cream-color pottery of fine texture. Outer surface ornamented with numerous spiral bands of floral and diaper pattern in various enamel colors and gold. Made in Province of Satsuma. 1830.

Height, 4 *inches; diameter,* 4 *inches.*

2485—COLLECTION OF SIX OLD JAPANESE GOURDS

With cords and tassels and netsukes.

2486—BOWL

Gray pottery, partially covered with black, light brown and gray glaze.

Diameter, 5 inches.

2487—BOWL

Takatori stoneware of reddish clay. Coated with an olive-green running glaze, with splashes of blue and white. Province of Chikuzen. 1750.

Height, 5½ inches; diameter, 5 inches.

2488—DIAMOND-SHAPED JAR

Imari porcelain of pure white texture. Decoration of group of sheep and landscape in two shades of cobalt blue.

Height, 6½ inches; diameter, 8½ inches.

2489—OKIMONO

Kioto faïence. Design of cat. Cream-color clay. Coated with a cream-color glaze, with spots of black glaze. Province of Yamashiro.

Length, 7 inches; height, 4 inches.

2490—BOWL

Seji porcelain. Design of figures, symbols and flowers carved in the paste under a pellucid sea-green celadon glaze.

Diameter, 7½ inches.

2491—OKIMONO, BIRD ON ROCK

Hard gray paste. Kiyomizu faïence. Bird covered with a blue glaze, and rock of flambé. Made in Kioto, province of Yamashiro. Date, 1800.

Height, 7⅞ inches.

2492—OLD JAPANESE POTTERY VASE

Design of sitting rabbit in dish, *clair de lune* glaze.

Height, 7 inches.

2493—BOTTLE-SHAPED VASE

Cream-color pottery. Old seto. Coated with a soft green glaze, and ornamented with peony and bud carved in relief.

Height, 7½ *inches.*

2494—LARGE TRIPOD FLOWER VASE

Old Japanese pottery. Invested with a fine green running glaze, and ornamented in relief with dragons and cloud forms.

Height, 8 *inches; diameter,* 15 *inches.*

2495—GOURD-SHAPED BOTTLE

Soma stoneware of gray clay. Body covered with a glaze known as the "rain-drop," and upper part of black.

Height, 8 *inches.*

2496—MANDARIN VASE

Oviform shape. Thin white porcelain, panel decoration of boating scene, interior view and mountain finely painted in delicate enamel colors. Floral scrolls in coral-red under-glaze, blue and gilding.

Height, 9 *inches.*

2497—TRUMPET-SHAPED VASE

Idzmo faïence. Yellow clay of fine texture, and coated with a yellow glaze. Ornamented with upright bands of floral scrolls and dog foos in gold upon a red ground.

Height, 9 *inches.*

2498—SQUARE-SHAPED BEAKER

Seto stoneware of hard reddish clay. Coated with a soft green glaze, and ornamented with a Greek band round the centre. Made at Seto, in the province of Owari. Date, 1800.

Height, 10½ *inches.*

2499—GOURD-SHAPED VASE

Yellow clay of fine texture. Coated with a cream-color glaze minutely crackled and splashes of brown and black.

Height, 11 *inches.*

2500—BOTTLE-SHAPED VASE

Awaja pottery. Red clay. Invested with a mottled brown glaze with metallic spots.

Height, 11 *inches.*

2501—JAR AND COVER

Idzmo faïence of hard yellow clay. Profuse decoration of flowers and vines in red, black and green upon a yellow surface.

Height, 11 *inches.*

2502—LARGE BOWL

Yellow clay of hard texture. Coated with a soft green glaze, with splashes of black round the mouth. Inner surface coated with yellow glaze.

Diameter, 11 *inches.*

2503—VASE, IN FORM OF RING, WITH SHORT NECK AND SPREADING BASE

Awata faïence of hard texture. Ornamentation of numerous medallions, containing figure subjects and floral designs in a brilliant green dark blue and red, enriched by gilding upon buff-color ground, sides of diaper patterns of green, gold, blue and other enamel colors. Made at Kioto. Province of Yamashiro. Date, 1780.

Height, 13 *inches; diameter,* 9 *inches.*

2504—OVIFORM VASE

With wide, short neck, rudimentary dragon-head and ring handles and band of bosses round shoulder carved in relief. Chinese porcelain of the Ch'ien-Lung period. 1736-1795. Invested with an opaque celadon glaze of sea-green color.

Height, 12 *inches.*

2505—COREAN BOTTLE-SHAPED VASE

Incised designs filled in with cream-white enamel.

Height, 12 *inches.*

2506—BEAKER-SHAPED VASE

With rudimentary dragon-head handles. Old Chinese thick porcelain. Invested with a mazarine blue glaze, over which is a decoration in gold. Repaired at lip with gold lacquer.

Height, 14 *inches.*

2507—LARGE JAR

Idzmo faïence of hard yellow clay. Conventional floral patterns in red, with gold tracing and black tendrils upon a buff ground.

Height, 15 *inches.*

2508—TALL OVIFORM VASE

Old Imari porcelain, with rudimentary ring handles on neck. Decoration of palm-leaf designs, phœnix and flowers in underglaze blue.

Height, 15 *inches.*

2509—OVIFORM VASE

Old Japanese pottery. Invested with a *gris perle* glaze, and decorated with conventionalized birds. cloud forms and fire emblems, copper-red and metallic black.

Height, 17 *inches.*

2510—IRON BOX

Hexagonal. Ornamented with peacocks and peony in gold, silver and shibuichi, lined with silver.

2511—OLD JAPANESE BRONZE HIBACHI

Ornamentation of Höwō bird, dragon and dog foo and turtle of longevity in relief casting.

Height, 8 *inches; diameter,* 11 *inches.*

2512—DECORATIVE PANEL

Design of vase of peony and magnolia in relief in tinted ivory and enamel, pomegranate hand fruit, in carved ivory. Signed with engraved seal and gold inlaid character.

Height, 26 x 20 *inches.*

2513—ANTIQUE JAPANESE CARVED WOOD PANEL

Design of carp ascending waterfall; pine tree, rocks, and turbulent water carved in openwork and enamelled.

Height, 38 *inches; width,* 19 *inches.*

2514—JAPANESE BRONZE PLAQUE

Ornamented with three life-like carp swimming in stream, wrought in high relief. Vine ornamentation on border in low relief and gilded.

Diameter, 14 *inches.*

2515—BRONZE VASE

Flat oviform with rudimentary handles of bean-blossom and pod. Within two large panels of shakudo are birds and vine and monkey and peach fruit in gold, silver and other metals. Band of palmations at neck and conventional patterns at shoulder and foot in gold and other metals.

Height, 12½ *inches.*

2516—PAIR SILVER BRONZE VASES

Fine old Japanese workmanship. Carved, inlaid and relief ornamentation of dragons, cloud forms and other designs.

Height, 14 *inches.*

2517—LARGE KORO

Japanese bronze. Skilfully wrought. Design of turbulent water, with numerous figures of storm dragons modelled in relief.

Height, 36 *inches; diameter,* 15 *inches.*

2518—ANTIQUE HANGING LANTERN

Japanese bronze. Globular shape, openwork design. Arranged for electricity.

2519—ANTIQUE HANGING LANTERN

Japanese bronze. Similar to the preceding.

2520—VERY LARGE FOUNTAIN

Japanese. Elaborately cast in bronze. Lotus design.

Height, 40 inches; diameter, 56 inches.

2521—LIFE-SIZE STAG

Cast in bronze. Old Japanese.

STATUARY

2522—FEEDING THE SWAN

By Prof. Pietro Lazzerini—Carrara.

Length, 46 inches.

2523—LIFE-SIZE BUST OF WASHINGTON

Sculptured in Carrara marble by Clark Mills.

2524—STATUE, RECLINING FIGURE EVANGELINE

Signed L. L. Romæ. 1858.

Length, 46 inches; height, 21 inches.

GALLERY CABINETS AND FURNITURE

2525—FOUR GALLERY SEATS

With reversible backs, upholstered in red silk velours and heavy fringe.

2526—FOUR GALLERY SEATS

With reversible back. Upholstered in damask and heavy fringe.

2527—OAK CABINET

For Kakemonos. Containing six drawers with compartments.

Height, 34 inches; width, 40 inches; depth, 47 inches.

2528—CARVED OAK LIBRARY TABLE

With eight drawers and two enclosures.

2529—REVOLVING BOOK-RACK

Carved oak.

2530—TWO STANDING SHOWCASES

Made of mahogany, with plate-glass sides and top and shelves.

Height, 41 *inches; width, 22 inches; length,* 47 *inches.*

2531—TWO STANDING SHOWCASES

Similar to the foregoing.

2532—STANDING CASE

Similar to the preceding.

2533—STANDING CASE

Mahogany, plate-glass sides and top.

Height, 38 *inches; width, 22 inches; length, 22 inches.*

2534—STANDING SHOWCASE

Similar to the foregoing.

2535—EBONIZED SHOWCASE

Plate sides and top.

Height, 16½ *inches; width,* 24 *inches; diameter,* 20 *inches.*

2536—EBONIZED SHOWCASE

Companion to the foregoing.

Height. 16½ *inches; width,* 24 *inches; diameter,* 20 *inches.*

2537—EBONIZED SHOWCASE

Plate sides and top.

Height, 21 *inches; width,* 24 *inches; diameter,* 20 *inches.*

2538—EBONIZED SHOWCASE

Plate-glass sides, ends and tops.

Height, 19½ *inches; length,* 48 *inches; diameter,* 12 *inches.*

2539—EBONIZED SHOWCASE

Plate-glass sides, ends and top.

Height, 19½ *inches; length,* 48 *inches; diameter,* 12 *inches.*

2540—EBONIZED SHOWCASE

Plate-glass sides, ends and top.

Height, 19½ *inches; length,* 48 *inches; diameter,* 12 *inches.*

2541—EBONIZED SHOWCASE

Plate-glass sides, ends and tops.

Height, 13½ *inches; length,* 54 *inches; diameter,* 12 *inches.*

2542—PARLOR CABINET

French, beautifully inlaid with pear and other woods and ornamented with ormolu mounts. White marble top.

Height, 42 *inches; width,* 42 *inches.*

JAPANESE PICTORIAL ART

RARE SCREENS, PRINTS AND PAINTINGS

NOTE

The exceptional nature of a part of this small but choice pictorial group perhaps merits special note. The dispersal of important collections of Japanese art, paintings and prints is becoming year by year more of an event in the European world. In America it has never before occurred, so far as I know, that works on such a large scale, representing the highest achievement of Oriental masters, have come up for public sale. The collector enjoyed special opportunity for acquiring rare pieces, in commanding for years the services of the noted Japanese expert and critic, Mr. Hiromichi Shugio.

The specimens of central interest are, of course, the screens painted by the great Kano artists for the Shoguns, by the arch-impressionist Korin, and by the incomparable Sesshu, steeped in Chinese poetry and art and the vivid impressions of Chinese scenery. All this is the Mural Painting of the East; contemporary with the early Venetians, Raphael, and their eclectic followers. It was Korin who decorated with life-size flower-masses in gold and flowing color the sliding doors of the aristocratic yashikis of Tokugawa daimio. It was Yeitoku and Sanraku who girdled the lofty walls of Hideyoshi's palaces with painted panoramas of Chinese court-scenes, enamelled in deep glowing pigment upon colossal gilded backgrounds. And it was Sesshu who in the sombre days of Ashikaga made the stately living and reception rooms of meditating priests mirror the sacred Chinese peaks and valleys where the founders of the Zen sect had drawn from Nature herself their illuminating inspiration.

Of the prints, many rarities, especially of the earlier day when design relied more on splendor of line and cunning mosaic of contrasted tones, are to be found. Moronobu, who, like his European predecessor, Dürer, worked in black and white; the early Torii, with their closely woven "symphonies," as a modern critic might express it, in rose and green; Koriusai and Shigemasa, with their muffled gleam of strange oranges, blues and olives; and Utamaro, with his riotous delight in the personal meanings of incident and human grouping—all are here represented by brilliant and unusual examples.

E. F. FENOLLOSA.

SECOND EVENING'S SALE

MONDAY, JANUARY 30TH, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8 O,CLOCK

JAPANESE PAINTINGS, SCREENS AND PRINTS

NOTES BY

PROFESSOR ERNEST FENOLLOSA

COLOR PRINTS

1—PRINT OKUMURA, MASANOPU, Eighteenth Century

(96) Black outline of three figures, executed between 1700 and 1705. It has been ascribed to Moronobu, but is almost surely an early Okumura.

2—PRINT MORONOBU, Seventeenth Century

(97) Dark ink outline group of three figures. This is one of the finest early works of the famous Oishigawa Moronobu, the father of single-sheet printing in Japan. It is an early impression, altogether exceptional in sharpness and tone, and must be dated as far back as 1680. A splendid specimen. Extremely rare.

3—PRINT TORII KIYOMASU, Eighteenth Century

(98) This print of an actor on the early Yedo stage is a good specimen of what is called "Urushiye," having in print only the outline which has been filled in with color by hand. This style prevailed during the first half of the eighteenth century, before the invention of color-printing. Kiyomasu was one of its most celebrated masters. About 1730.

4—PRINT TORII KIYONOBU, Eighteenth Century

(99) Fine Urushiye actor print in yellows, about 1725. Kiyonobu, the elder of Kiyomasu and founder of the Torii family and school, was about the first of the Ukiyo-ye artists who worked for the people and not for the Yashikis of the nobles. He became the first of a long series of draughtsmen of scenes from the theatre. He was probably the inventor of Urushiye.

5—PRINT TORII KIYOTOMO, Eighteenth Century

(100) A very fine and rare example of early Urushiye, without a background. The figure is of distinguished pose; the color exceptionally rich, in yellow, rose and black. Kiyotomo is a rare early pupil of Kiyonobu. Date about 1720.

6—PRINT KIYONAGA, Eighteenth Century

(101) Kiyonaga, an adopted pupil of the Torii, raised himself to the central and most powerful figure of Ukiyo-ye, by the end of the century. The decorative use in printing of many color-blocks, invented in 1765 by Harunobu, Kiyonaga softened and subordinated to realistic effects, about 1780, the approximate date of this work. It represents a Chinese scene of boys playing, and not the usual Japanese female figure.

7—PRINT TORII KIYONOBU, Eighteenth Century

(102) This large Urushiye is in the narrow tall form called Kakemono-ye, used for hanging against narrow panels and pillars. Its use began near the middle of the century. The date is about 1745, for such large works as this, hand-coloring being retained after the invention of color-printing. The piece is rare.

8—PRINT TORII KIYOTSUNE, Eighteenth Century

(103) Here the Torii, in a weaker generation, have followed the new lead of Harunobu. Date about 1772.

9—PRINT TORII KIYOHIRO, Eighteenth Century

(104) This well illustrates the first color-print designing in two tones, rose and green, which followed the discovery about 1742. The disposition of these few tones, with the black of the outline block and the white of the paper, is very beautiful. Kiyohiro was one of the successors of Kioymasu. Date about 1750.

10—PRINT TORII KIYOMITSU, Eighteenth Century

(105) Another actor print in two colors, very finely spaced. Kiyomitsu, the greatest master of color-printing in three tones, succeeded Kiyomasu in headship of the family. Date about 1750.

11—PRINT KIYONAGA, Eighteenth Century

(106) Large square print of the Temmei form, but with the color faded and rubbed. The design shows Kiyonaga's power of drawing. Date about 1787.

12—PRINT TORII KIYOMITSU, Eighteenth Century

(107) Actor print, in two colors, pale rose and gray. A beautiful specimen, of date about 1758.

13—PRINT KIYONAGA, Eighteenth Century

(108) Kakemono-ye, of a tall woman with a fan. A good example of about 1782.

14—PRINT TORII KIYOMITSU, Eighteenth Century

(109) Kakemono-ye, originally in three colors. The design is very fine, though the color has faded. Date about 1763.

15—PRINT KIYONAGA, Eighteenth Century

(110) Actor print, two figures in grays and black. About 1786.

16—PRINT UTAMARO, Eighteenth Century

(111) One of his many protraits of girls carefully done against a silvery background, about 1796. A fine specimen of this middle period of an artist who was Kiyonaga's most worthy successor as virtual leader of Ukiyo-ye.

17—PRINT UTAMARO, Nineteenth Century

(112) A triptych, single design on three large square sheets. Shows well Utamaro's strong late drawing, but has lost some of its color. Date about 1805.

18—PRINT UTAMARO, Nineteenth Century

(113) A strong early impression of a late work, about 1804.

19—PRINT UTAMARO, Eighteenth Century

(114) A fine impression of one of the silvery backed portraits, and of a beautiful, rarely soft golden tone. 1796.

20—PRINT UTAMARO, Eighteenth Century

(115) Girl with pipe, another of the same set. Fine impression. 1796.

21—PRINT UTAMARO, Eighteenth Century

(116) Girls in kitchen, blowing fire in stove. A strong specimen of Utamaro's unique genre design, and in fine impression of warm yellow ground. About 1798.

22—PRINT KIKUMARO, Nineteenth Century

(117) Pupil of Utamaro. About 1809.

23—PRINT SHUNCHO, Eighteenth Century

(118) Kakemono-ye, girl in zukin. Strong work by Kiyonaga's greatest pupil. About 1790.

24—PRINT UTAMARO, Nineteenth Century

(119) One of the same set, in triptych, as No. 18. Exceptionally strong impression. About 1804.

25—PRINT UTAMARO, Eighteenth Century

(120) Man and two girls in holiday dress, faded yellows, against a gray silver ground. Fine impression. 1796.

26—PRINT UTAMARO, Nineteenth Century

(121) Very late style, about 1806.

27—PRINT SHUNSHO, Eighteenth Century

(122) Actor print, showing a young man and woman under an umbrella. By this date, 1779, the prints of theatrical scenes had passed out of the hands of the Torii, and been assumed by the Katsukawa academy, of which Shunsho was founder and head. Their color design was an extension of the method started by Harunobu. Some of the most beautiful prints to be found in Japanese art occur in this series. This is one of the finest specimens of the school, being a splendid early impression, with clear values and beautiful color.

28—PRINT SHUNKO, Eighteenth Century

(123) Actor print of the Katsukawa type by the greatest of Shunsho's pupils. Good example. 1778.

29—PRINT SHUNYEI, Eighteenth Century

(124) Kakemono-ye, of two fine figures in grays and purples set against a ground of architecture and landscape. Shunyei is one of the leading pupils of Shunsho, and this piece shows that the school did not confine itself to designs of actors. About 1782.

30—PRINT SHUNCHO, Eighteenth Century

(125) Kakemono-ye. Kitchen scene with two women. Style of Kiyonaga. Good impression, quiet color. About 1790.

31—PRINT SHUNTEI, Nineteenth Century

(126) Actor. Shuntei was probably a pupil of Shunko, and shared in the great degeneration of the early nineteenth century. About 1815.

32—PRINT SHUNCHO, Eighteenth Century

(127) Set of two prints, mounted. Fine soft colors. About 1778.

33—PRINT SHUNCHO, Eighteenth Century

(128) Large portrait heads of actors. A rare and late subject for this artist. Fine Utamaroish color, in gray and orange pink. About 1794.

34—PRINT TOYONOBU, Eighteenth Century

(129) This fine two-color print goes back to the days of Kiyohiro and Kiyomitsu. It is a rarely clear impression, and an unusually close composition with its crossing of hands. Toyonobu was one of the greatest leaders of the middle of the century, and the master of the early Utagawas. A noble example. Date 1752.

35—PRINT HARUNOBU, Eighteenth Century

(130) Three figures. Harunobu was the man who invented the many color block process. He introduced backgrounds, atmosphere, and soft intermediate tones. This is a good example, with strange coloring in greens and olives. About 1770.

36—PRINT KORIUSAI, Eighteenth Century

(131) Boys playing at archery. Fine early impression, in beautiful colors. Koriusai was the chief pupil of Harunobu. About 1769.

37—PRINT KORIUSAI, Eighteenth Century

(132) Group of small square sheet. Color faded. About 1778.

38—PRINT YEIZAN, Nineteenth Century

(133) Group of two girls. About 1816.

39—PRINT YEIZAN, Nineteenth Century

(134) Hair arranging. Good action. About 1820.

40—PRINT YEIZAN, Nineteenth Century

(135) Ordinary example. 1820.

41—PRINT YEIZAN, Nineteenth Century

(136) Yeizan was unfortunate to fall into the most degenerate period, when ugly types and careless dressing were fashionable. His color, as here, sometimes redeems him.

42—PRINT YEISHO, Eighteenth Century

(137) Belle with two attendants. A very fine example of a rare man, who is always interesting. He was a pupil of Yeishi, but very original. This is a magnificent print, of clear impression, and brilliant effect of rose against black. About 1799.

43—PRINT YEIRI, Eighteenth Century

(138) Kakemono-ye. Two girls walking, fine long lines. Yeiri, also a pupil of Yeishi, is as original as Yeisho. His work is influenced by Hokusai. The color here is faded, but fine in effect. An unusual print. About 1797.

44—PRINT YEICHO, Eighteenth Century

(139) Yeicho is the third of Yeishi's famous pupils. This large head is even more striking than Utamaro's, on which it is based. Good impression. About 1798.

45—PRINT YEISHI, Eighteenth Century

(140) Girl writing on fan. Color good, on pale yellow ground. Yeishi first followed Kiyonaga, then branched out as a rival to Utamaro. About 1798.

46—PRINT YEISHI, Eighteenth Century

(141) Girl leaning back with pipe in hand. Another of the same set, even finer. The lines are fine and dark, set against a lovely scheme of peachy colors. About 1798.

47—PRINT HOKUSAI, Nineteenth Century

(142) Landscape; one of his Fuji series. Color blue and orange.

48—PRINT HOKUSAI, Nineteenth Century

(143) Landscape; high bridge. Bluish.

49—PRINT HIROSHIGE, Nineteenth Century

(144) Fishes swimming. About 1845.

50—PRINT YEISEN, Nineteenth Century

(145) Figures. Yeisen was pupil of Yeizan. About 1820.

51—PRINT SHIGEMASA, Eighteenth Century

(146) Boy playing on a drum. Shigemasa was one of the greatest masters of Ukiyo-ye, contemporary with Harunobu and Shunsho. His drawing, as here, is second only to Kiyonaga's. This is a remarkable impression, and altogether a most splendid print. 1778.

52—PRINT SHUNMAN, Eighteenth Century

(147) Women beating cloth, in white and gray. Shunman, originally pupil of Shigemasa, fell, as here, under the influence of Kiyonaga. This design is good in line. About 1786.

53—PRINT KUNINOBU, Eighteenth Century

(148) Kakemono-ye. Boy and girl walking with lantern. Pupil of Harunobu. About 1770.

54—PRINT SHUNSEN, Nineteenth Century

(149) Genuine, but ordinary. About 1810.

55—PRINT TOYOKUNI, Nineteenth Century

(150) Large actor print. From about 1790 the delineation of theatrical subjects passed from the hand of Shunsho to that of Toyokuni. The olive tone of this is good. About 1800.

56—PRINT HARUNOBU, Eighteenth Century

(151) Small square; greens and purples. Late work. Color a little cold and faded. 1772.

57—PRINT SHIGEMASA, Eighteenth Century

(152) Children playing with dolls. A most beautiful specimen of Shigemasa, in the clear green Harunobu coloring. A very early and rare impression. About 1771.

58—PRINT SHIGEMASA, Eighteenth Century

(153) Children rolling a snowball. One of same series, and similar qualities. About 1771.

59—PRINT TOYOKUNI, Nineteenth Century

(154) The first Toyokuni lived till quite a late date, contemporary with Yeizan. About 1812.

60—PRINT TOYOKUNI, Eighteenth Century

(155) This is one of Toyokuni's earlier works, in which he is more dignified, still under the influence of Kiyonaga. The patterns on the court dress are specially fine. About 1796.

61—PRINT YEISHO, Eighteenth Century

(156) Kakemono-ye. About 1797.

62—PRINT SHUNCHO, Eighteenth Century

(157) Kakemono-ye. Typical. Lines of motion good. About 1792.

63—PRINT SHUNCHO, Eighteenth Century

(158) Kakemono-ye. Time of Kiyonaga. Good purples and grays. About 1788.

64—PRINT KORIUSAI, Eighteenth Century

(159) Group in small square sheet. In spite of being somewhat rubbed, the color is specially fine. About 1774.

65—PRINT SHUNCHO, Eighteenth Century

(160) Kakemono-ye. Though the color be rubbed, the line is specially good. About 1790.

66—PRINT KORIUSAI, Eighteenth Century

(161) Kakemono-ye. In this style of narrow composition Koriusai is the greatest master of Ukiyo-ye. It specially suited his genius, and this is the high-water mark of his work in it. The two tall figures are most dignified in line, and the warm rosy tones, unusually fresh, exhibit the master's powers as one of the greatest colorists. And this is the moment of his greatest power, the year 1778.

67—PRINT KUNIYOSHI, Nineteenth Century

(162) After Yeizan, Kuniyoshi, pupil of Toyokuni, is one of the leaders of the revival.

68—ALBUM OF PRINTS HOKUSAI, Nineteenth Century

(163) A set of five sheets representing ghosts. This late work, in rich colors, shows well the master's power of imagination. The set forms one of his rarest works, but well known to connoisseurs, forming a group that is now very seldom found unbroken. It is in perfect condition.

69—ALBUM OF PRINTS Nineteenth Century Artists

(164) An album of actor prints, falling between 1810 and 1830.

70—ALBUM HARUNOBU, Eighteenth Century

(165) This album collection forms a portion of the illustrations in color to a well-known book of Harunobu's of about 1768.

71—KAKEMONOS SOTATSU, Seventeenth Century

(166) A set of three kakemone paintings of flowers. These are rough specimens, dark and somewhat coarse, but rich in tone.

72—KAKEMONO HOITSU, Eighteenth Century

(167) Painting on kakemono of a blossoming plum-tree.

73—KAKEMONOS UNKNOWN JAPANESE, Fifteenth Century

(168) Two kakemono of figures. Probably by some pupil of the school of Cho Densu.

74—PANEL KANO TANYU, Eighteenth Century

(169) Rough painting on panel of a dove with bamboo. An ordinary specimen of the Tanyu school.

75—PANEL SCHOOL OF SOTATSU, Eighteenth Century

(170) Painting on panel of heron and iris.

76—PAIR PANELS KANO TANYU, Seventeenth Century

(171) Two painted landscapes mounted on panels. These are in ink, and for both subject and execution show the famous old work of the great Tanyu at its best for vividness and beauty. They are rarely fine paintings of the Kano school, and are to be ascribed to Tanyu's strong middle age, about 1645.

(NOTE.—The above will be sold separately, one with the privilege of the pair. One represents Fuji, the other a mountain landscape in snow.)

77—PRINTS HIROSHIGE, Nineteenth Century

(172) A set of eight prints, showing views of Lake Biwa. This set is rarely found intact.

78—PRINT KIYONAGA, Eighteenth Century

(173) Print showing the interior of a shop. About 1790.

79—PRINT SHUNZAN, Eighteenth Century

(174) Print, small square. Shunzan as a designer of prints followed Kiyonaga. About 1795.

80—PRINT KORIUSAI, Eighteenth Century

(175) Kakemono-ye. Good specimen. 1779.

81—PRINT Probably TOYOKUNI, Eighteenth Century

(176) Kakemono-ye. Good, with fine grays. Shows the effort of the pupils of all schools to come over and adopt the experiments of Kiyonaga at this date, 1782.

82—ALBUM KANO PUPIL, Nineteenth Century

(177) Small paintings of landscapes, birds and fish.

83—ALBUM GIOKUSEN, Nineteenth Century

(178) Small sketches of various subjects. Giokusen is one of the living representatives of the Shijo school in Kioto.

84—ALBUM UNKNOWN, Eighteenth Century

(179) Portraits of the thirty-six poets.

85—ALBUM

(180) Samples of bits of brocade, mostly of the nineteenth century.

86—ALBUM VARIOUS ARTISTS, Nineteenth Century

(181) Small paintings, various subjects. By artists of the Shija and Bunjingwa schools.

87—ALBUM BAIITSU, Nineteenth Century

(182) Flowers. Modern Chinese school in Japan.

88—ALBUM SCHOOL OF HOKUSAI, Nineteenth Century

(183) Sketches.

89—BOOK

(184) A rare and good book.

90—BOOK

(185) A good copy of a well-known book.

91—BOOK

(186) Two volumes printed in colors.

EXCEEDINGLY RARE SCREENS

92—A SIX-PANELLED SCREEN

School of KANO YEITOKU, Sixteenth Century

(42) A brushwood fence, in embossed gold, with green grass and suzuki plumes in white, all under a silver moon.

A fine example of the decorative school of Kano Yeitoku, by one of his pupils, possibly his son, Takanobu.

93—PAIR OF SIX-PANELLED SCREENS

KANO SANRAKU and others

(43) Dresses on rack. A splendid example of the rich effects reached by the school of Yeitoku. The large spacing and angular composition of line are very striking. The color, too, playing

on a key from black to gold is quite characteristic of the gorgeous palaces of Hideyoshi. The painting of the folding screens forming part of the subject is masterly. The drawing of the seabirds on these is quite like Sanraku. The bits of ink landscape are in the style of a late pupil of Motonobu. The work may be by several hands, of whom Sanraku is probably one.

94—SIX-PANELLED SCREEN KORIN, Seventeenth Century

(44) Korin was the great impressionist of his day, who worked for the Tokugawa daimios. This is a powerful and unusually large work by Korin. The lines are like the lead inlay of his boxes, magnified. The green touches are like splinters of malachite. This form of tree is borrowed from the school of Tanyu, being quite like the plum-trees of the seventeenth century still growing in Count Katsu's garden. The execution is purely Korin's. One of the first examples of this master in America.

95—TWO-PANELLED SCREEN MORIKAGE, Seventeenth Century

(45) Blackbirds flying over trees massed in heavy snow. A large moon shines above. The breadth and power of this work show the school of Kano Tanyu at its best. Morikage was Tanyu's greatest follower, and this is typical of Morikage at his best, and in his rise to mural scale.

96—TWO-PANELLED SCREEN KANO SOSHU, Sixteenth Century

(46) This is a fine example of the richly colored figure work used by the school of Kano Yeitoku on Hideyoshi's palaces. The subject and all the details are of course Chinese. Though not by Yeitoku, it must be assigned to one of the strongest of the school, probably to Soshu, Yeitoku's older brother.

97—TWO-PANELLED SCREEN KIOSAI, Nineteenth Century

(47) A crow with a hint of waves below a rock. Rough painting on coarse cloth. Kiosai was a humorous painter, a pupil of the third Kano Yeitoku, who survived late into the century.

(48) Sesshu is the greatest master of the black and white school of painting which came into Japan in the fifteenth century as a precious legacy from the great Sung Dynasty of China. Great in all subjects, he was especially transcendent in landscape, building his work on the Chinese Kakei of Sung. He went to China and studied from the very scenes where Kakei painted. He so surpassed the contemporary artists of Ming that the Chinese Emperor invited him to paint on the walls of his palace. And yet he was no mere copyist of any artist's style. He stands as an independent master side by side with the Sung leaders. He has probably had more influence on the whole subsequent course of Japanese art than any other one man.

Genuine works by Sesshu, even small kakemono and album pieces, have always been rare, and esteemed as the gems of Japanese collections. Large examples like this on screens showing Sesshu's mural scale, have been regarded by Japanese as the greatest treasures of their national art. That is why so few have reached foreign countries. There are only two others in America, a pair in the Boston Art Museum collection; I do not know of any in Europe. This is said to have belonged to Prince Tokugawa, the feudal lord of Owari.

This shows a rich Chinese mountain landscape, with all the accessories of tree, rock, distant range, cloud, river, hamlet, temple, scholar and peasant. It is a complete panorama of the sort of romantic life that surrounded the court of Sung at its southern capital of Hangchow in the twelfth century. This, too, is in the Shin or " true " style of execution, which attempts the full rendering of parts, and is not content with a rough broad impression. Strong oppositions of values are not aimed at, rather does it bring out the fulness and variety of nature's soft gray textures, subtly differentiated as in the middle tones of a clear photograph. Each smallest passage is a realistic study, though falling into place in the grand panorama. When this work was first exhibited at the Art Museum of Boston, in 1894, I wrote of it in the catalogue: " The grand masses of its toppling crags, the stormy waves of its distant peaks, the feathery breadth of its middle foliage, and the stern outlines of its foreground trees and temple-roofs, are typical

of the greatest qualities in Sesshu's work." The signature is genuine and strong.

99—SIX-PANELLED SCREEN School of KANO KOI, Seventeenth Century

(49) This landscape screen shows remotely the influence of Sesshu, as it had come down through one hundred and fifty years in the works of Masanobu, Motonobu and Yeitoku. Koi was the pupil of Yeitoku's eldest son, Mitsunobu, and this is by one of Koi's pupils.

100—PAINTINGS ON TWO PANELS KORIN, Seventeenth Century

(50) These chrysanthemums and pine-tree show the ordinary quality of Korin in smaller work, not rising to the exceptional grandeur of the screen No. 44.

101—PAINTINGS ON TWO PANELS SOSEN, Nineteenth Century

(51) Sosen was perhaps the greatest of the animal painters of the realistic or Shijo school, who followed Okio in the eighteenth and nineteenth centuries. Here is a new method in painting furry surfaces never tried by the old Kano masters. Sosen is world-famous for his monkeys, but he drew all kinds of animals, birds and landscapes. Here we have a very fine example of his monkeys, and also a cat which is very rare in his works. The foliage is boldly drawn. These pieces are in his late manner, and of style midway between his broad and minute methods of execution.

102—PAINTING, ON A PANEL HOITSU, Nineteenth Century

(52) Hoitsu kept up the traditions of the Korin technique down to modern times, but aimed more at grace, having been influenced by Okio's realism. This small painting of Chrysanthemums, originally made for a fan, has been mounted in kakemono form for better preservation. The execution is typical, clear and crisp.

103—PAINTING, ON A PANEL MORONOBU, Seventeenth Century

(53) This is an example of the Ukiyo-yo or genre school of the common people, which loved to depict the reigning belles of the

hour. It is typical of the late style of the seventeenth century, but is probably not by the great Moronobu who founded the Hishigawa branch of Ukiyo-ye, but by one of his pupils. The former wrote the last part of his name, "nobu," with quite a different character from this "nobu" meaning "faith." The signature seems genuine, but the style is weaker than that of the founder.

104—PAINTING, ON A PANEL HOKKEI, Nineteenth Century

(54) This unsigned work, showing a female dancer, is doubtless by Hokkei, one of Hokusai's best pupils, though in a rough style. Its date must be about 1815.

105—KAKEMONO KORIN, Seventeenth Century

(55) A bit of Mount Fuji, with green trees below. In Korin's very rough style.

106—KAKEMONO SOSEN, Nineteenth Century

(56) Deer under a pine tree. A very delicate and pure example of Sosen's work, in his most realistic style. Deer are the animals he loves best after monkeys. The tree drawing is strong and crisp.

107—KAKEMONO KANO SANSETSU, Seventeenth Century

(57) Rough landscape. Chinese style, in ink. This is in the very late manner of Sansetsu, and influenced in composition by Koi. (It is the companion piece of No. 115, and ought to make a pair with it.)

108—KAKEMONO Design by SHUBUN, Fifteenth Century

(58) This is a pure Chinese landscape of the Sung type, with garden below, wild geese on marsh in middle, and fishing boats in distance. It is a copy by some Kano of the nineteenth century.

109—KAKEMONO UNKNOWN, Sixteenth Century

(59) This is the famous old Chinese subject called " The Three Laughers." It is in the priestly style of the Zen sect, probably by some monk of the late fifteenth or early sixteenth century.

110—KAKEMONO Pupil of KANO HOGAI, Nineteenth Century

(60) This Chinese landscape, in slight color over ink, though suggesting Shohaku, must be a work of the recent revival, the " Kangwakwai " school, of which the lamented Hogai was the leader.

111—KAKEMONO TESSAN, Nineteenth Century

(61) Painting in full color of two girls supporting a Chinese princess. Tessan was one of the greatest pupils of Okio, the founder of the realistic " Shijo " school of Kioto. The outlines are typical of Shijo drawing; the action fine. This is a superior work of the master.

112—KAKEMONO OKIO, Eighteenth Century

(62) A wonderfully beautiful and complete landscape, though but a few inches square. A line of small green pines on a shore leads up to a drum bridge in the distance. Okio was one of the most original reformers in modern Japanese art. He came at a time when the ancient national schools had withered away, and every kind of extravagant experiment was being tried. He chose a new lead in realism, and invented, with the suggestion of the old Chinese realists of Yuen, an adequate technique that aimed to render the very texture of things. In all subjects he was famous, but in landscape he was most original. Unfortunately these are rare among his works. So great was his influence, even during his life, that it was said that out of a hundred paintings claiming to be his ninety-nine were forgeries. The proportion is greater to-day.

This is a wonderful example of Okio's most delicate landscape work on silk, in this size of extreme rarity. The signature, so often forged, is most beautifully written, and might serve for a standard.

113—KAKEMONO SOSEN, Nineteenth Century

(63) Another genuine monkey drawing by Sosen, but this time in his rough style, and more formal in execution. The master preferred, for his own taste, to work, as here, on paper.

114—KAKEMONO School of KANO MOTONOBU, Sixteenth Century

(64) A bit of flower drawing, evidently a fragment cut from an old screen painted by a pupil of the Kano patriarch at the end of the sixteenth century.

115—KAKEMONO KANO SANSETSU, Seventeenth Century

(65) A rough ink landscape of Chinese cliffs and temples, in Sansetsu's very late style. (Evidently forming one of a set with No. 107.)

116—KAKEMONO Copy from KANO MOTONOBU, Nineteenth Century

(66) This ink landscape on a fan exhibits a fine design of Motonobu, but in a comparatively recent copy.

117—KAKEMONO Copy from KAN NAONOBU, Nineteenth Century

(67) Such rough designs of swallow and willow are common in Naonobu's work. This is a copy by some recent Kano pupil.

118—KAKEMONO KANO YOSEN, Eighteenth Century

(68) Rough ink drawing of wild geese and moon, very plain, but poetical and full of the feeling of space. The birds fly over flooded marshes. A good genuine specimen of this artist.

119—KAKEMONO UNKNOWN, Fifteenth Century

(69) This is a Buddhist altar-piece, representing the Bodhisattwa Monju on a lion. It is a rough work of the late Buddhist period, and in parts retouched.

120—KAKEMONO TOSA TSUNETAKA, Thirteenth Century

(70) This is a beautiful old Buddhist altar-piece, showing in minute delicate painting the buildings and grounds of the ancient Shinto temple of Kasuga in Nara. The small sacred deer below are delicately painted, as also the Tosa trees in the lower right corner. Their values lie clear and soft like a delicate mosaic. The style is quite like that of Keion, one of the founders of the Tosa school, but from its peculiar tenderness may be better ascribed to the man who was probably his nephew, the great Tsunetaka. Outside of Boston, such early specimens are extremely rare in America.

121—KAKEMONO TOSA SCHOOL, Fifteenth Century

(71) This is the sort of mystic altar-piece called "Mandara." Here, too, there is a garden, with cherry-trees and bridges, showing the ancient style of Japanese landscape before Sesshu and the Kanos. This piece has been attributed to Tosa Hirochika, but is perhaps not identifiable.

122—KAKEMONO TOSA SCHOOL, Fourteenth Century

(72) This is a still more mystic Mandara, supposed to hold in itself the great power of nature spirits, symbolized by the many foxes. It is an interesting typical specimen, but not individual enough to be ascribed to any of the great masters.

123—KAKEMONO KOSE SCHOOL, Fourteenth Century

(73) An altar-piece of the standing Buddha of Healing, Yakushi. The tracery, mostly in gold, is rather coarse but skillful, showing a late period of the Buddhist schools.

The Kose school of religious painters has descended from Kanaoka of the tenth century, and in its late work is always more formal than the contemporary Tosa.

124—KAKEMONO KANO SOSHU, Sixteenth Century

(74) This shows an old Chinese Emperor, of Tang, amusing himself in his palace grounds. It is a subject much used for mural

work by the painters of the upstart Hideyoshi. It has been attributed to Mitsunobu, the nephew of Soshu; and indeed their styles are very like. This is evidently a single panel torn from a screen.

125—KAKEMONO Chinese Artist of Ming, Fourteenth Century

(75) It represents a Sennin, or Taoist magician. It imitates the style of the famous Ganki of Yuen, without being a direct copy.

126—KAKEMONO School of KANO MOTONOBU, Sixteenth Century

(76) Ink sketch, two birds on rock, with bamboos and camellia flowers. This is not a copy, but a rough typical school work by some disciple of the master.

127—KAKEMONO School of SOTATSU, Seventeenth Century

(77) A beautiful strong, rich painting of large red and white Japanese poppies. This school, identified with the name of Korin, and expanding the suggestions of old Tosa work to modern mural scale, executes the greatest flower painting in Japanese art, and perhaps in the world. Sotatsu is an early one of its four great masters, and this, though not a copy, is a fine contemporary work in his style.

128—KAKEMONO Pupil of KANO UTANOSUKE, Sixteenth Century

(78) A typical landscape bit of the early Kano school, in the manner which combines ink with color. Utanosuke was the famous younger brother of Motonobu, and especially a painter of landscape and flowers. This is almost good enough to be his own, but is more safely to be ascribed to prominent pupil.

129—KAKEMONO UNKNOWN, KANO, Seventeenth Century

(79) Flowers and birds of the four seasons. It follows the change in the Kano style inaugurated by Tanyu, but is amateurish and not identifiable.

130—KAKEMONO School of KWAZAN, Nineteenth Century

(80) Fishes. Very rough. A sample of modern Chinese impressionism in Japan. Kwazan was one of its leaders. We suppose this to be a copy.

131—KAKEMONO KEIBUN, Nineteenth Century

(81) Small brown bird on a mimosa branch. Keibun was one of the famous masters of the Okio school, and especially celebrated for flower drawing. This is an ordinary specimen, but probably genuine.

132—KAKEMONO HARUSHIGE, Eighteenth Century

(82) A Yedo belle, in the style of Ukiyo-ye. Harushige is not well known among the masters of this school, but it is a good work, and to be dated as far back as 1710, just after Moronobu.

133—KAKEMONO KATSUNOBU, Eighteenth Century

(83) A Yedo belle, in costume specially loved by this artist, showing fine woven pattern of old Japanese poems on white panels. Katsunobu is well known, but not by so early a work as this, about 1710.

134—KAKEMONO CHOSHUN, Eighteenth Century

(84) Another typical Ukiyo-ye belle, of a slightly later date, about 1715. Choshun is the most celebrated master of this school at this period, who devoted himself to painting and neglected prints. Signature genuine.

135—KAKEMONO CHOSHUN, Eighteenth Century

(85) Girl looking up, in red dress of pattern in blue and green leaves. It is an odd design, the attitude being specially fine. This must date nearly as far back as 1705, and is more like the Torii school than Choshun's ordinary work. It is not signed, but is to be ascribed to Choshun.

136—KAKEMONO KWAIGETSUDO, Eighteenth Century

(86) One of the largest and strongest paintings of women, of this interesting period, about 1710. The large blue patterns of plum branches thrown across the red and white ground are typical of this well-known master's bold work.

137—KAKEMONO School of HOKUSAI, Nineteenth Century

(87) This painting of an eagle is too coarse for the master, and must be either a copy or the original work of a pupil.

138—KAKEMONO School of HOKUSAI, Nineteenth Century

(88) Small painting of a sparrow and a pink. This is a little too hard for Hokusai himself, and is doubtless the work of a pupil.

139—KAKEMONO HOKUSAI, Nineteenth Century

(89) Tall girl of the Bunkwa type in quiet color, looking at a flying swallow. This is a fine, genuine specimen of Hokusai's work just after he takes Hokusai for his new name. We may date it about 1810. It is the period when Hokusai executed his finest illustration for novels, and this is like one of his printed figures enlarged and colored. Hokusai was as celebrated for his paintings as for his prints.

140—KAKEMONO School of HOKUSAI, Nineteenth Century

(90) A rough study of sparrows dropping across a clouded moon. It is signed " Taito," a name that Hokusai took at one period, but is not a genuine work by him.

141—KAKEMONO FUJIMARO, Nineteenth Century

(91) Girl. Fujimaro, a contemporary of Hokusai, was one of the better known pupils of Utamaro. This is good and typical, and to be dated about 1813.

142—KAKEMONO JORIU, Nineteenth Century

(92) Lady playing with a dog. Joriu, a female painter, is an Ukiyo-ye offshoot of the Shijo school, being a pupil of Nagaku, the pupil of Okio. It shows a modern Kioto branch of Ukiyo-ye, and Kioto costume.

143—KAKEMONO Probably KIODEN, Nineteenth Century

(93) Rough ink profile sketch of a girl, about 1802. Kioden, a famous writer and novelist of this day, had in earlier years been trained as the painter Kitao Masanobu by Shigemasa. In later life he occasionally painted, in changed style, under the name Kioden. In this example his name is signed only to the literary inscription above the picture, but one need not hesitate to ascribe the sketch also to his pen.

144—KAKEMONO IPPO, Nineteenth Century

(94) Strong rough drawing of crow and persimmons. Ippo was one of the strongest of the late Kioto artists of the Shijo school, being probably a pupil of Tessan. Unknown in Tokio up to 1880, his work is now much sought for by Japanese collectors.

THIRD EVENING'S SALE

TUESDAY, JANUARY 31ST, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8 O'CLOCK

JAPANESE PRINTS, BOOKS AND ALBUMS

BELONGING TO MR. THOMAS E. WAGGAMAN, BUT NOT INCLUDED IN HIS GALLERY COLLECTION

CATALOGUED BY TOZA TAKAYANAGI

145—COLOR PRINT HIROSHIGE
View of the Temple Daijōji, Kanazawa.

146—COLOR PRINT TOYOKUNI
Actor Sawamura Tanosuke.

147—COLOR PRINT SADA-HIDE
An illustration from the history of the temple "Tenmangu."

148—COLOR PRINT HIROSHIGE
A scene from the hundred views of Yedo.

149—COLOR PRINT SHUNCHO
Eighteenth century. Interior of the tea house; four girls with ceremonial dresses.

150—PANEL OF THREE SURIMONO
Courtesan with attendant, and a girl reading letter by Shunman. Boy writing by Kiyonaga. Eighteenth century.

151—COLOR PRINT KUNINAO
A street scene of Yedo.

152—PANEL OF TWO SURIMONO

Court servant sweeping under plum blossoms, by Bairin. A girl playing shuttle-cock, by Koriusai.

153—PANEL OF TWO SURIMONO

Rising sun and waves. Zeshin.
Girls playing with Samisen. Shinsai.

154—PANEL OF THREE SURIMONO HOKUSAI

Gentleman enjoying New Year's tea.
Girls with Koto.
Lady arranging flowers.

155—PANEL OF TWO SURIMONO HOSODA

Girls in spring field, and distribution of New Year's gifts.

156—COLOR PRINT KORIUSAI

Courtesan and attendants.

157—COLOR PRINT HARUNOBU

Girls carrying salt water.

158—SURIMONO UTAMARO

Girls playing shuttle-cock and battledore.

159—COLOR PRINT KORIUSAI

Girls with Samisen.

160—COLOR PRINT KIYONAGA

Wedding ceremony.

161—COLOR PRINT UTAMARO

Daughter receiving scroll from mother.

162—COLOR PRINTS TOYOKUNI the Second

Two actors.

163—COLOR PRINTS TOYOKUNI the Second

Two actors.

164—PANEL OF SURIMONO YEISHI

Girls writing poem and picking plants.

165—PANEL OF PAINTING ON SILK *MORINOBU*

Basket with flowers. Eighteenth century. Signed, Kunaikio Fujiwara Morinobu.

166—COLOR PRINTS TOYOKUNI the Second

(Three in set.) Three actors.

167—COLOR PRINTS TOYOKUNI the Second

(Three in set.) Nobilities and attendants viewing plum blossoms.

168—COLOR PRINTS KUNISADA

(Three in set.) Interior of a tea house in Yedo.

169—COLOR PRINTS YEIZAN

(Three in set.) View of Yoshiwara, banquet and feast in tea house.

170—THREE COLOR PRINTS KUNICHIKA

Illustration from the novel called "Satomi Hakkenden."

171—COLOR PRINTS TOYOKUNI the Second

(Three in set.) A street scene during summer's eve in Yedo.

172—COLOR PRINTS TOYOKUNI the Second

(Three in set.) Picnicking party of nobles and attendants.

173—COLOR PRINTS KUNIYOSHI

(Set of three.) From "The Life of the Great Warrior Yoshitsune." Scene of the battle at the Gojō bridge.

174—COLOR PRINTS TOYOKUNI the Second and HIROSHIGE

(Set of three.) From "the Genji-monogatari." A scene of the Suma beach, province of Settsu.

175—PANEL SHINYA

Poppies painted in colors on silk. Eighteenth century.

176—KAKEMONO-YE KORIUSAI

Girls with Samisen. Eighteenth century.

177—KAKEMONO-YE UTAMARO

Girls in travelling costume near "Meguro," Yedo.

178—KAKEMONO-YE UNSIGNED, Nineteenth Century

Priest Saigio admiring Fujiyama.

179—KAKEMONO-YE UNSIGNED, Nineteenth Century

"Dressing a daughter."

180—KAKEMONO-YE UTAMARO

"Two lovers, Oshun and Denbei."

181—PANEL UNSIGNED, Eighteenth Century

Indoor pastime, group of girls at play, painted in colors on paper.

182—PANEL OF TWO SURIMONO

New Year's call, by Shunman.
Having a game of "Go," by Hokusai.

183—PANEL OF THREE SURIMONO

Nightingale and bamboo, by Masayoshi.
Court noble, by Kōsuisai.
Girl writing, by Shigemasa.

184—PANEL (COLOR PRINT) HOKUSAI

"Mother and child."

185—KAKEMONO-YE HARUNOBU

Girl looking at the moon reflected on the river Tamagawa.

186—COLOR PRINT KUNIYOSHI

Portrait of Teranishi Kanshin.

187—SURIMONO TOYOKUNI

Shōki dragging a demon.

188—COLOR PRINT HIROSHIGE

From the hundred views of old Japan. A scene of Shichirigahama, province of Sagami.

189—COLOR PRINT HIROSHIGE

Inagawa bridge in distance, on the road of Kisokaido.

190—COLOR PRINT TOYOKUNI

A scene from play, Actor Nakamura Utayemon as monkey tamer.

191—COLOR PRINT KUNIYASU

Two actors as "Ochiyo and Hanbei."

192—COLOR PRINT TOYOKUNI

An insect vender.

193—COLOR PRINT HIROSHIGE

View of Matsu-ida, on the Kisokaido.

194—PRINT UTAMARO

Woman hair dresser.

195—SURIMONO KŌGA

Children at play.

196—PRINT UNKNOWN

Ghost story.

197—PRINT UNKNOWN

A scene from the hundred fairy tales.

198—PRINT TOYOKUNI

A wrestler.

199—PRINT UNSIGNED

Two lovers.

200—SMALL LACQUER PAINTING

Interior of palace. Artist unknown. Sixteenth century.

201—INK DRAWING By KEIBUN

A study of a tortoise.

202—PRINT YOSHIKUNI

Yoshinaka riding on a cow.

203—PRINTS KUNISADA

(A set of three.) "Outing on a snowy day."

204—PRINT KIYOMITSU

Actor Ichikawa Danjuro.

205—PRINT SHIGEMASA

Youth playing with a tsudsumi.

206—PRINT SADA-HIDE

Two warriors.

207—OBLONG PRINT SADA-FUSA

Portraits of four story-tellers.

208—PRINT BUNCHO, 1796

A scene from the story Adsuma Kaicho yenki.

209—PRINT SADA-FUSA

Portraits of five famous story-tellers.

210—PRINT KIYOSHIGE

Chinese on horseback.

211—PRINT TSUKIMARO

Two Japanese belles.

212—PRINT KUNIMARU

Undoing the mosquito net.

213—PRINT YOSHI-KAZU

A woman with a fox riding on horseback.

214—PRINT IN BLACK AND WHITE KIYOTSUNE

A scene on the stage and orchestra.

215—PRINT IN BLACK AND WHITE HOKKEI

Study of plants.

216—PRINT IN BLACK AND WHITE SUKENOBU

Promenading.

217—PRINT IN BLACK AND WHITE SUKENOBU

Promenading.

218—PRINT IN BLACK AND WHITE MASANOBU

Children flying kites.

219—PRINT IN BLACK AND WHITE RANTOKU

Council of war.

220—PRINT KIYOTSUNE

Fox's wedding march.

221—PRINT KIYOHIRO

Study of birds and animals.

222—PRINT KUNINAWO

Benkei and attendants.

223—PRINT KUNIMARO

Two actors.

224—PRINT YOSHITORA

Warriors preparing rice dumplings.

225—PRINT KUNIYOSHI

Portrait of Ushiwakamaru.

226—PRINT SADASHIGE

Scenes of Hades.

227—PRINT KUNISADA

An actor, Sawamura Tanosuke.

228—PRINT YOSHIYUKI

Court noble.

229—PRINT SHUNKIO

Portrait of an actor.

230—PRINT SHUNKO

Actor Arashi Kichisabro as Kumasaka Chōhan.

231—PRINT SHUNKO

Oil vender.

232—PRINT KUNISADA

Actor Sawamura Tanosuke in rôle of a woman.

233—PRINT IN BLACK AND WHITE KIYOMASU

Scenes from a play.

234—PRINT IN BLACK AND WHITE KIYOMASU

Scenes from a play.

235—PRINT IN BLACK AND WHITE KIYOMITSU

Scene from the " No " dance.

236—PRINT SHUNCHŌSAI

Shimabara in spring.

237—BLACK AND WHITE PRINT HOKKEI

Various shows in Yedo.

238—BLACK AND WHITE PRINT SHIGEMASA

Theatrical bill poster.

239—BLACK AND WHITE PRINT KIYOMITSU

Portraits of actors in various characters.

240—BLACK AND WHITE PRINT KUNIMARU

Theatrical bill poster.

241—PRINT YOSHIMORI

A story-teller.

242—PRINTS KUNIYASU

(Set of two.) Portraits of two actors.

243—PRINT YEISEN

Theatres of old Japan.

244—PRINT TOYOKUNI

Actor Nakamura Utayemon surrounded by mourning followers.

245—PRINT YOSHIKI

Group of actors in various rôles.

246—PRINTS KUNITORA

(Three in set.) Fireworks on the Riogoku bridge.

247—PRINT HAUZAN

Street scenes in the old city of Osaka.

248—PRINTS TAUKEI

(Three in set.) An eruption of the Bandaizan Mountain.

248A—*THE KOKKA (ILLUSTRATED ART MAGAZINE)*

Hand-colored wood-cuts and engravings with Japanese text. Vols. No. 1 to No. 18. 18 vols.

*248*B—*THE HOKUSAI MANGWA*

7 vols. Vols. 1, 2, 4, 6, 9, 14, 15.

*248*C—*BIZITSU-SEKAI*

Illustrated book on Japanese art. 6 vols. Vols. 1, 2, 3, 4, 5, 6.

*248*D—*HAND-BOOK OF TOKAIDO*

56 views of Tokaido, by Hokusai and Yanagawa.

*248*E—*FUGAKU-HIAKKEI* (*No. 3*)

Containing 40 views of Fujiyama, by Hokusai.

*248*F—*KOKON MEIBUTSU RUISHU*

Illustrated book on tea jars with Japanese text. Vol. 1.

*248*G—*SKETCH BOOK*

Containing hand paintings of flowers, birds, insects, fishes and landscapes.

*248*H—*ILLUSTRATED BOOK*

With paintings of figures, birds, flowers, animals, landscapes, insects.

*248*I—*SCROLL*

Containing figure of a court lady in state gown with Japanese text, explaining how to dress, and giving names of different parts of robes.

*248*J—*SCROLL*

"Oni maru tachi no dsu," or descriptive notes on some of the most famous blades extant in Japan. Original drawing in colors.

*248*K—*KWANKO DSUSETSU*

History of Japanese keramics, fully illustrated in color, with Japanese text. By Ninagawa Noritane. 7 vols.

*248*L—*LARGE ALBUM*

Containing ten paintings of Chinese emperors and court attendants minutely executed in colors, with Chinese texts on opposite pages.

*248*M—*JAPANESE ART FOLIO*

Containing wood-cut, reproductions of celebrated paintings of old masters. Edited by Hermich Shugio. Published by K. Ogawa. 1 vol.

ETCHINGS

APPIAN, ADOLPHE

"My admiration for Appian's work as an etcher (he is a charming painter also) was already great several years ago, but the more I see how rare his qualities are in contemporary art, or in any art, the more I feel disposed to value them." —*P. G. Hamerton,* "Etchings and Etchers," p. 202.

249—THE BRIDGE

Proof before all letters on Japanese paper;

also

THE FARM BY THE RIVER

After the painting of Théodore Rousseau. Proof before all letters, on Holland paper.

Two pieces, one lot.

BEAUVERIE, C.

250—LES CHÉVRIERS

After the painting by Corot. Signed artist's proof, on vellum.

BRACQUEMOND, FÉLIX

All the medals, including the Grand Medal of Honor, have been awarded him for his etchings. In 1882 he was made Chevalier of the Legion of Honor, an Officer of the same order in 1889; and was

also appointed a member of the Jury on Etching at the Universal Exposition in that year.

251—THE KNITTING LESSON

After the painting by J. F. Millet. Signed. Remarque proof, on Japanese paper. In the autograph of the etcher *à mon ami Hédouin, Bracquemond.*

252—LANDSCAPE WITH A HORSEMAN

After the painting by Corot. Proof on Holland paper. In the handwriting of Bracquemond. *P. Hédouin* in lower right corner.

CASANOVA, A.

A contemporary painter and etcher.

253—THE COQUETTE

Original etching. Proof before all letters, on Japanese paper.

CHAUVEL, THÉOPHILE

"Chauvel est le véritable graveur de paysage; et il a élevé la graveur de paysage à la hauteur de cetté chose spéciale qu'on appelle une *estampe.*"—*Henri Beraldi.*

254—LE BATELIER

After the painting by Corot. Delteil, No. 93. Signed artist's proof, on vellum. Very fine impression.

255—L'ORAGE

After the painting by Diaz. Delteil, No. 70. Signed artist's proof, on Japanese paper. A magnificent etching of a noble picture.

256—LE NID DE L'AIGLE—FORÊT DE FONTAINEBLEAU

After the painting by Théodore Rousseau. Delteil, No. 92. Signed artist's proof, on vellum. One of Chauvel's masterpieces.

COURTRY, CHARLES JEAN LOUIS

Pupil of Gaucherel and Flameng. A Chevalier of the Legion of Honor. One of the most distinguished reproductive etchers.

257—LES AMATEURS DE GRAVURE

After the painting by Meissonier. Signed remarque proof, on vellum;

also

UNE LECTURE CHEZ DIDEROT

Etched by Augustin Mongin, after the painting by Meissonier. Trial proof, on Holland paper.
Two pieces, one lot.

GAUTIER, LUCIEN

258—THE SAND CART

After the painting by Corot. Signed remarque proof, on Japanese paper.

GREUX, GUSTAVE

Pupil of Gleyre. He has been a contributor of etchings to the Salon since 1868.

259—LE LAC

After the painting by Corot. Signed remarque proof, on vellum.

HADEN, SIR FRANCIS SEYMOUR

"By general consent Seymour Haden ranks as the greatest of modern landscape etchers."—"The Modern Disciples of Rembrandt."

260—FIRS—A STUDY

Drake, No. 113. First state. Signed artist's proof, on Whatman paper. Very fine impression.

261—THE TEST AT LONGPARISH

Harrington, No. 219. First state. Signed artist's proof, on old paper. Very fine impression.

HEINS, A.

262 { *VILLE D'AVRAY*

Signed artist's proof, on Holland paper.

THE WHITE HORSE

Signed artist's proof, on Holland paper. Two pieces, one lot.

JACQUE, CHARLES

"Ce que le distingue c'est la poésie pénétrante de ses paysages, c'est le charme intime de ses fermes, de ses cabarets, de ses paysanneries."—*Ch. Blanc,* "Gazette des Beaux Arts," 15 février, 1861.

263—L'ORAGE

Guiffrey, No. 212 *bis.* Fourth state, with the remarque—*Janvier* 1866—before the indications of white clouds in the sky were effaced by new work. Signed artist's proof, on India paper. In the autograph of the artist, 4^{e} *état, la seule épreuve de remarque qui reste.* Very fine impression.

264—TROUPEAU À LA LISIÈRE D'UN BOIS

Guiffrey (continued), No. 238. Signed artist's proof, on Holland paper. Fine and early impression.

265—CLAIR DE LUNE

Guiffrey (continued), No. 243. Only state. Signed artist's proof on toned, charcoal paper. Fine and harmonious impression. The tint of the paper adds greatly to the effect of moonlight.

266—LISIÈRE DE FORÊT—EFFET DE SOIR

Guiffrey (continued), No. 245. First state (of 5). The pure etching. Signed artist's proof, on Holland paper; marked by the artist. No. 1 *premier état* (probably the first impression from the plate). Very rare, and of great beauty.

267—LA BERGERIE BÉARNAISE (INTÉRIEUR DE BERGERIE)

Guiffrey (continued), No. 246. First finished state. Beautiful impression, on Japanese paper. This famous etching won for M. Jacque the Medal of Honor at the Paris Exposition of 1889. One hundred impressions only were printed, and the plate was then destroyed.

"Superbe pièce."—*Henri Beraldi.*

268—LE BERGER

Signed artist's proof, on Japanese paper. In the autograph of the artist, *4^e état, très belle épreuve de ma collect^n en noir. Ch. Jacque.* A magnificent impresion.

269—L'ABREUVOIR AUX MOUTONS

Guiffrey (dry-point supplement), No. 59. Signed artist's proof, on parchment. In the autograph of the artist, *la seule sur parchemin, je crois.* Fine and early impression.

270—VACHES À L'ABREUVOIR

Guiffrey (dry-point supplement), No. 61. Signed artist's proof, on Holland paper. Fine and early impression.

271—TROUPEAU DE VACHES À L'ABREUVOIR

Guiffrey (dry-point supplement), No. 62. Signed artist's proof, on parchment. In the autograph of the artist: *La seule épreuve sur parchemin.* Brilliant impression.

KOEPPING, CHARLES

A pupil of Waltner.

"Il fait honneur au maître, dont il s'est promptement assimilé les *procedes, au* point d'être aujourd'hui un de ceux qui en usent le plus brillamment."—*Henri Beraldi.*

272—LES RÔDEURS DE NUIT

After the painting of Munkacsy. Beraldi, No. 18. Remarque proof, on Japanese paper.

KOSTER, A. L.

Member of the Etching Club of Holland.

273—VIADUCT IN THE PYRENEES

Original etching. Signed artist's proof, on Japanese paper.

274—LANDSCAPE AND MOONLIGHT

Original etchings. Signed artist's proofs, on Japanese paper. Two pieces, one lot.

KRATKÉ, LOUIS

Pupil of Gérôme and Waltner.

". . . A abandonné depuis 1883 la peinture pour l'eauforte, mais est resté peintre en gravant: on ne peut mieux faire l'éloge de son talent."—*Henri Beraldi.*

275—THE CHURNER

After the painting by J. F. Millet. Signed remarque proof, on Japanese paper.

276—L'ARQUEBUSIER

After the painting by Fortuny. Signed remarque proof, on vellum. One of the finest plates of this celebrated etching.

LE COUTEUX, LIONEL

A pupil of Waltner.

277—BOTTELEURS DE FOIN

After the painting of J. F. Millet. Beraldi, No. 26. Signed artist's proof, on vellum.

LE RAT, PAUL

Pupil of Gaucherel.

"Graveur à l'eau-forte très habile: exécute spécialement l'estampe de petit format et la vignette, qu'il grave d'une pointe fine et serrée."—*Henri Beraldi.*

278—L'HOMME À LA FENÊTRE

After the painting of Meissonier. Beraldi, No. 14. Remarque proof, on vellum. Signed by Meissonier and by Le Rat. Beraldi considers this one of the etcher's finest plates.

LOPISGICH, GEORGES ANTOINE

Born at Vichy. A pupil of Bonnat and Le Roux.

279—THE WATER GATE

After the painting by Corot. Signed remarque proof, on vellum. There were printed 125 proofs only, and the plate destroyed.

LOWENSTAM, LEOPOLD

He has been especially successful in translating the paintings of Alma Tadema, and is ranked as the ablest interpreter of that painter's works.

280—"HE COMETH NOT," SHE SAID

After the painting by Alma Tadema. Remarque proof, on Japanese paper. Signed by both painter and etcher.

MILLET, JEAN FRANÇOIS

"Other modern etchings have more charm than his—none have quite so much feeling. Others show more grace and delicacy of touch—none show more force or certainty, and none a more artistic economy of means."—*Mrs. Schuyler Van Rensselaer,* "Millet as an Etcher."

281—A WOMAN CHURNING

Lebrun, No. 11. Second state, with the address of Delâtre. Fine impression, on India paper.

282—THE SHEPHERDESS KNITTING

Lebrun, No. 19. Only state. Good impression, on ribbed paper.

"This beautiful plate was intended for publication by the *Société des Aqua-fortistes* (Cadart), but the publisher having asked Millet to withdraw the plate, the artist ceased to be a member of the Society (1862)."—*Alfred Lebrun,* "The Etchings of Jean François Millet."

VAN HOUTEN, MISS BARBARA

Member of the Etching Club of Holland.

283—STILL LIFE, CORNER OF MY STUDIO

Original etching. Signed artist's proof, on Japanese paper.

VAN DER WEELE, H. J.

284—THE RETURN OF THE FLOCK

After the painting by Anton Mauve. Remarque proof, on vellum.

WALTNER, CHARLES

"L'un des grands graveurs français."—*Henri Beraldi.*

285—THE HARVESTERS

After the painting by Jules Breton, in the Luxembourg. Signed artist's proof, on vellum. Signed by both painter and etcher. A magnificent rendering of this famous picture.

WHISTLER, JAMES A. McNEILL

"Works of the individuality, the flexibility, the genius, in fine, of Mr. Whistler's, appeal to the true collectors. They lie already in the portfolios by the side of Rembrandt's and Méryon's."—*Frederick Wedmore,* "Whistler's Etchings."

286—THE DOORWAY

Wedmore, No. 154. Proof before additional dry-point shading in the water, and before the addition of the long piece of drapery

dipping into the water. Printed by Whistler, and signed with his butterfly signature. One of the " Venice " set.

" Much richer in effect, and with more elaboration of detail than is usual in this series, is " The Doorway," a beautiful view of what has once been a palace. . . . The fine architecture of the exterior, with the rich tracery of the windows is very beautifully indicated, and the water in the foreground is wonderfully transparent."—*T. R. Way,* " The Art of J. McNeill Whistler," pp. 73, 74.

WITSEN, WILLEM

One of the most individual of modern Dutch painters and etchers.

" He obtains powerful effects, never abandoning a plate before having completely expressed in it the effect, the color and the harmonious tone he seeks. For him every one of his plates must be a work of art."—*Philip Zilcken.*

287 *THE DIGGERS*

Signed artist's proof, on Holland paper. Marked *épreuve d'artiste* in the etcher's writing.

also

SHEPHERD DOGS WATCHING THEIR FLOCK

After the painting by Charles Herman-Léon. Trial proof, on Holland paper. Unsigned. Two pieces, one lot.

ZILCKEN, PHILIP

" Another notable Dutch etcher is Philip Zilcken, of The Hague. Being a young man, he is as yet comparatively unknown to fame, but some judges who know whereof they speak (and among them Félix Buhot) have predicted for him a brilliant future."—" The Modern Disciples of Rembrandt."

288—*THE BRIDGE*

After the painting by Jacob Maris. Proof on Japanese paper. Signed by painter and etcher. One of Zilcken's boldest plates.

289—*THE WINDMILL*

After the painting by Jacob Maris. Signed artist's proof, on Japanese paper.

290—*VIEW OF A VILLAGE*

After the painting by Jacob Maris. Signed artist's proof, on Japanese paper.

291—*ENVIRONS OF THE HAGUE*

After the painting by Jacob Maris. Signed artist's proof, on Japanese paper.

292—*THE SCHREIERSTOREN*

After the painting by Jacob Maris. Signed artist's proof, on Japanese paper.

293—*THE MILL*

After the painting by Jacob Maris. Signed artist's proof, on Japanese paper.

DE ZWART, W.

Member of the Etching Club of Holland.

294—*THE BARN*

Signed artist's proof, on Holland paper.

295—*FARMHOUSE WITH TREES*

Signed artist's proof, on Holland paper. Marked by the artist. First state.

296 { *CATTLE—A STUDY*

Proof on Holland paper.

CANAL BOATS

Signed artist's proof, on Holland paper.

297—*TWENTY ORIGINAL AMERICAN ETCHINGS (PUBLISHED UNDER THE AUSPICES OF THE NEW YORK ETCHING CLUB. CASSELL AND COMPANY. Limited.)*

One of an edition of 250 sets, on Japanese paper. This set is No. 200. All impressions are signed artists' proofs. Complete

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FINE ART AND BOOKS OF REFERENCE

298—MR. VANDERBILT'S HOUSE AND COLLECTION

Described by Edward Strahan. Holland edition. Boston, New York, Philadelphia. Published by George Barrie. 4 vols.

299—ŒUVRES COMPLÈTES DE E. MEISSONIER

Paris: E. Lecadre & Cie., Editeurs, 56, Rue de la Rochefoucauld, 56. 1884. 2 portfolios containing 104 photogravures.

Copy No. 14 of the American Edition, which is limited to 100 copies.

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By P. T. Sandhurst and James Stothert. Illustrated with numerous engravings on wood, and 101 engravings on steel from the original paintings and sculptures. Philadelphia: George Barrie, publisher. Octavo. Full morocco, gilt.

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The masterpieces of the best English, Irish, and Scottish painters and sculptors, represented by over 100 fine steel engravings, with biographical and descriptive text. Edited by J. Vernon Whitaker. Philadelphia: George Barrie, publisher. Octavo. Morocco, gilt.

302—TYPES ET UNIFORMES

L'Armée Française, par Édouard Detaille. Texte par Jules Richard. Paris: Boussod, Valadon et Cie., Editeurs. 1885. Complete in two large folios.

303—THE ART TREASURES OF AMERICA

India proofs in ten folios. Subscription Copy 228. Philadelphia: George Barrie.

304—THE PICTORIAL ARTS OF JAPAN

With a brief historical sketch of the associated arts, and some remarks upon the pictorial art of the Chinese and Koreans. By William Anderson, F.R.C.S., late Medical Officer of His Majesty's Legation, Japan.

Artist's Proof Copy No. 58.—Houghton, Mifflin & Co., Boston and New York. 4 Volumes Folio.

305—JAPAN AND ITS ART

By Marcus B. Huish, LL.B., editor of the *Art Journal.* London: The Fine Art Society, 1889. 12mo, cloth.

306—LIFE STUDIES OF THE GREAT ARMY

By Edwin Forbes. Forty plates of events in the War of the Rebellion. Folio. Half morocco.

307—MODERN FRENCH ART

By Edward Strahan. Illustrated with 15 steel engravings and numerous facsimiles of original drawings. New and enlarged edition. New York. Octavo. Cloth, gilt.

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A monthly illustrated journal of arts and industries. Compiled by S. Bing, Paris. 6 volumes, folio.

309—THE ORNAMENTAL ARTS OF JAPAN

By George Ashdown Audsley, Fellow of the Royal Institute of British Architects. Profusely illustrated with black and white and colored plates. 2 vols., octavo. New York: Charles Scribner's Sons, 1888. Full morocco binding.

310—THE WHITE HOUSE GALLERY OF OFFICIAL PORTRAITS

of Presidents, with appreciations and historical reviews of the life and administration of each President, prepared by a leading statesman. The first proof edition limited to 1,000 copies, of which this is No. 810. Folio, Morocco, gilt.

311—ALBUM OF FOREIGN ART AND INDUSTRY

At the Boston Exhibition, 1883. Edited by C. B. Norton. Containing 100 plates, with descriptive letter-press. Boston: James R. Osgood & Company, 1885. 2 vols., to be sold as 1 vol.

312—TWENTY ORIGINAL AMERICAN ETCHINGS

Published under the auspices of the New York Etching Club by Cassell & Company, Limited, New York, London, Paris and Melbourne. Examples by Samuel Coleman, Charles A. Platt, Henry Farrer, Thomas Moran, J. G. Brown, and others.

313—ETCHED EXAMPLES OF PAINTINGS OLD AND NEW

With Notes. By John W. Mollett, B.A., Officier de l'Instruction Publique, France; author of lives of Rembrandt, Wilkie, Watteau, and Meissonier. Twenty etchings by Rajon, Flameng, Jacquemart, and others. London, 1885. Octavo. Cloth, gilt.

314—THE LEDGER OF DOCTOR BENJAMIN FRANKLIN

Postmaster-General, 1776. A facsimile of the original manuscripts now on file on the records of the Post Office Department of the United States. Prefaced by a concise and very interesting manuscript sketch of the early history of postal affairs in this country under the colonies, the confederacy and the Federal Government, covering the period 1753 to 1805.

315—LIBER SCRIPTORUM

The first book of the Authors' Club. The only edition, 251 copies, of which this is No. 166. New York, 1863. Full morocco, gilt.

316—LES LETTRES ET LES ARTS

Revue Illustrée, Paris and New York. Profusely illustrated with colored and uncolored plates. 12 vols. Octavo. Half morocco.

317—POTTERY AND PORCELAIN OF ALL TIMES AND NATIONS

With tables of factory and artists' marks for the use of collectors. By William C. Prime, LL.D. Harper Bros., New York, 1879. 8vo. Cloth, gilt.

318—JAPANESE POTTERY

Catalogues of the Morse Collection of Japanese pottery, published by Museum of Fine Art, Boston, with 68 photogravure plates, of which 40 are accompanied by guide plates drawn by the author, and 1545 potters' marks in text. Large paper edition, limited to fifty numbered copies, of which this is No. 2. 2 vols. Octavo. Cloth.

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Thirty-eight folio plates of views in Rome.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

SECOND EVENING'S SALE

MONDAY, JANUARY 30TH, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8 O'CLOCK

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS

THOMAS E. KIRBY, AUCTIONEER.

JAPANESE PICTORIAL ART

RARE SCREENS, PRINTS AND PAINTINGS

NOTE

The exceptional nature of a part of this small but choice pictorial group perhaps merits special note. The dispersal of important collections of Japanese art, paintings and prints is becoming year by year more of an event in the European world. In America it has never before occurred, so far as I know, that works on such a large scale, representing the highest achievement of Oriental masters, have come up for public sale. The collector enjoyed special opportunity for acquiring rare pieces, in commanding for years the services of the noted Japanese expert and critic, Mr. Hiromichi Shugio.

The specimens of central interest are, of course, the screens painted by the great Kano artists for the Shoguns, by the arch-impressionist Korin, and by the incomparable Sesshu, steeped in Chinese poetry and art and the vivid impressions of Chinese scenery. All this is the Mural Painting of the East; contemporary with the early Venetians, Raphael, and their eclectic followers. It was Korin who decorated with life-size flower-masses in gold and flowing color the sliding doors of the aristocratic yashikis of Tokugawa daimio. It was Yeitoku and Sanraku who girdled the lofty walls of Hideyoshi's palaces with painted panoramas of Chinese court-scenes, enamelled in deep glowing pigment upon colossal gilded backgrounds. And it was Sesshu who in the sombre days of Ashikaga made the stately living and reception rooms of meditating priests mirror the sacred Chinese peaks and valleys where the founders of the Zen sect had drawn from Nature herself their illuminating inspiration.

Of the prints, many rarities, especially of the earlier day when design relied more on splendor of line and cunning mosaic of contrasted tones, are to be found. Moronobu, who, like his European predecessor, Dürer, worked in black and white; the early Torii, with their closely woven "symphonies," as a modern critic might express it, in rose and green; Koriusai and Shigemasa, with their muffled gleam of strange oranges, blues and olives; and Utamaro, with his riotous delight in the personal meanings of incident and human grouping—all are here represented by brilliant and unusual examples.

E. F. FENOLLOSA.

SECOND EVENING'S SALE

MONDAY, JANUARY 30TH, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8 O,CLOCK

JAPANESE PAINTINGS, SCREENS AND PRINTS

NOTES BY

PROFESSOR ERNEST FENOLLOSA

COLOR PRINTS

1—PRINT OKUMURA, MASANOPU, Eighteenth Century

(96) Black outline of three figures, executed between 1700 and 1705. It has been ascribed to Moronobu, but is almost surely an early Okumura.

2—PRINT MORONOBU, Seventeenth Century

(97) Dark ink outline group of three figures. This is one of the finest early works of the famous Oishigawa Moronobu, the father of single-sheet printing in Japan. It is an early impression, altogether exceptional in sharpness and tone, and must be dated as far back as 1680. A splendid specimen. Extremely rare.

3—PRINT TORII KIYOMASU, Eighteenth Century

(98) This print of an actor on the early Yedo stage is a good specimen of what is called "Urushiye," having in print only the outline which has been filled in with color by hand. This style prevailed during the first half of the eighteenth century, before the invention of color-printing. Kiyomasu was one of its most celebrated masters. About 1730.

4—PRINT TORII KIYONOBU, Eighteenth Century

(99) Fine Urushiye actor print in yellows, about 1725. Kiyonobu, the elder of Kiyomasu and founder of the Torii family and school, was about the first of the Ukiyo-ye artists who worked for the people and not for the Yashikis of the nobles. He became the first of a long series of draughtsmen of scenes from the theatre. He was probably the inventor of Urushiye.

5—PRINT TORII KIYOTOMO, Eighteenth Century

(100) A very fine and rare example of early Urushiye, without a background. The figure is of distinguished pose; the color exceptionally rich, in yellow, rose and black. Kiyotomo is a rare early pupil of Kiyonobu. Date about 1720.

6—PRINT KIYONAGA, Eighteenth Century

(101) Kiyonaga, an adopted pupil of the Torii, raised himself to the central and most powerful figure of Ukiyo-ye, by the end of the century. The decorative use in printing of many color-blocks, invented in 1765 by Harunobu, Kiyonaga softened and subordinated to realistic effects, about 1780, the approximate date of this work. It represents a Chinese scene of boys playing, and not the usual Japanese female figure.

7—PRINT TORII KIYONOBU, Eighteenth Century

(102) This large Urushiye is in the narrow tall form called Kakemono-ye, used for hanging against narrow panels and pillars. Its use began near the middle of the century. The date is about 1745, for such large works as this, hand-coloring being retained after the invention of color-printing. The piece is rare.

8—PRINT TORII KIYOTSUNE, Eighteenth Century

(103) Here the Torii, in a weaker generation, have followed the new lead of Harunobu. Date about 1772.

9—PRINT TORII KIYOHIRO, Eighteenth Century

(104) This well illustrates the first color-print designing in two tones, rose and green, which followed the discovery about 1742. The disposition of these few tones, with the black of the outline block and the white of the paper, is very beautiful. Kiyohiro was one of the successors of Kioymasu. Date about 1750.

10—PRINT TORII KIYOMITSU, Eighteenth Century

(105) Another actor print in two colors, very finely spaced. Kiyomitsu, the greatest master of color-printing in three tones, succeeded Kiyomasu in headship of the family. Date about 1750.

11—PRINT KIYONAGA, Eighteenth Century

(106) Large square print of the Temmei form, but with the color faded and rubbed. The design shows Kiyonaga's power of drawing. Date about 1787.

12—PRINT TORII KIYOMITSU, Eighteenth Century

(107) Actor print, in two colors, pale rose and gray. A beautiful specimen, of date about 1758.

13—PRINT KIYONAGA, Eighteenth Century

(108) Kakemono-ye, of a tall woman with a fan. A good example of about 1782.

14—PRINT TORII KIYOMITSU, Eighteenth Century

(109) Kakemono-ye, originally in three colors. The design is very fine, though the color has faded. Date about 1763.

15—PRINT KIYONAGA, Eighteenth Century

(110) Actor print, two figures in grays and black. About 1786.

16—PRINT UTAMARO, Eighteenth Century

(111) One of his many protraits of girls carefully done against a silvery background, about 1796. A fine specimen of this middle period of an artist who was Kiyonaga's most worthy successor as virtual leader of Ukiyo-ye.

17—PRINT UTAMARO, Nineteenth Century

(112) A triptych, single design on three large square sheets. Shows well Utamaro's strong late drawing, but has lost some of its color. Date about 1805.

18—PRINT UTAMARO, Nineteenth Century

(113) A strong early impression of a late work, about 1804.

19—PRINT UTAMARO, Eighteenth Century

(114) A fine impression of one of the silvery backed portraits, and of a beautiful, rarely soft golden tone. 1796.

20—PRINT UTAMARO, Eighteenth Century

(115) Girl with pipe, another of the same set. Fine impression. 1796.

21—PRINT UTAMARO, Eighteenth Century

(116) Girls in kitchen, blowing fire in stove. A strong specimen of Utamaro's unique genre design, and in fine impression of warm yellow ground. About 1798.

22—PRINT KIKUMARO, Nineteenth Century

(117) Pupil of Utamaro. About 1809.

23—PRINT SHUNCHO, Eighteenth Century

(118) Kakemono-ye, girl in zukin. Strong work by Kiyonaga's greatest pupil. About 1790.

24—PRINT UTAMARO, Nineteenth Century

(119) One of the same set, in triptych, as No. 18. Exceptionally strong impression. About 1804.

25—PRINT UTAMARO, Eighteenth Century

(120) Man and two girls in holiday dress, faded yellows, against a gray silver ground. Fine impression. 1796.

26—PRINT UTAMARO, Nineteenth Century

(121) Very late style, about 1806.

27—PRINT SHUNSHO, Eighteenth Century

(122) Actor print, showing a young man and woman under an umbrella. By this date, 1779, the prints of theatrical scenes had passed out of the hands of the Torii, and been assumed by the Katsukawa academy, of which Shunsho was founder and head. Their color design was an extension of the method started by Harunobu. Some of the most beautiful prints to be found in Japanese art occur in this series. This is one of the finest specimens of the school, being a splendid early impression, with clear values and beautiful color.

28—PRINT SHUNKO, Eighteenth Century

(123) Actor print of the Katsukawa type by the greatest of Shunsho's pupils. Good example. 1778.

29—PRINT SHUNYEI, Eighteenth Century

(124) Kakemono-ye, of two fine figures in grays and purples set against a ground of architecture and landscape. Shunyei is one of the leading pupils of Shunsho, and this piece shows that the school did not confine itself to designs of actors. About 1782.

30—PRINT SHUNCHO, Eighteenth Century

(125) Kakemono-ye. Kitchen scene with two women. Style of Kiyonaga. Good impression, quiet color. About 1790.

31—PRINT SHUNTEI, Nineteenth Century

(126) Actor. Shuntei was probably a pupil of Shunko, and shared in the great degeneration of the early nineteenth century. About 1815.

32—PRINT SHUNCHO, Eighteenth Century

(127) Set of two prints, mounted. Fine soft colors. About 1778.

33—PRINT SHUNCHO, Eighteenth Century

(128) Large portrait heads of actors. A rare and late subject for this artist. Fine Utamaroish color, in gray and orange pink. About 1794.

34—PRINT TOYONOBU, Eighteenth Century

(129) This fine two-color print goes back to the days of Kiyohiro and Kiyomitsu. It is a rarely clear impression, and an unusually close composition with its crossing of hands. Toyonobu was one of the greatest leaders of the middle of the century, and the master of the early Utagawas. A noble example. Date 1752.

35—PRINT HARUNOBU, Eighteenth Century

(130) Three figures. Harunobu was the man who invented the many color block process. He introduced backgrounds, atmosphere, and soft intermediate tones. This is a good example, with strange coloring in greens and olives. About 1770.

36—PRINT KORIUSAI, Eighteenth Century

(131) Boys playing at archery. Fine early impression, in beautiful colors. Koriusai was the chief pupil of Harunobu. About 1769.

37—PRINT KORIUSAI, Eighteenth Century

(132) Group of small square sheet. Color faded. About 1778.

38—PRINT YEIZAN, Nineteenth Century

(133) Group of two girls. About 1816.

39—PRINT YEIZAN, Nineteenth Century

(134) Hair arranging. Good action. About 1820.

40—PRINT YEIZAN, Nineteenth Century

(135) Ordinary example. 1820.

41—PRINT YEIZAN, Nineteenth Century

(136) Yeizan was unfortunate to fall into the most degenerate period, when ugly types and careless dressing were fashionable. His color, as here, sometimes redeems him.

42—PRINT YEISHO, Eighteenth Century

(137) Belle with two attendants. A very fine example of a rare man, who is always interesting. He was a pupil of Yeishi, but very original. This is a magnificent print, of clear impression, and brilliant effect of rose against black. About 1799.

43—PRINT YEIRI, Eighteenth Century

(138) Kakemono-ye. Two girls walking, fine long lines. Yeiri, also a pupil of Yeishi, is as original as Yeisho. His work is influenced by Hokusai. The color here is faded, but fine in effect. An unusual print. About 1797.

44—PRINT YEICHO, Eighteenth Century

(139) Yeicho is the third of Yeishi's famous pupils. This large head is even more striking than Utamaro's, on which it is based. Good impression. About 1798.

45—PRINT YEISHI, Eighteenth Century

(140) Girl writing on fan. Color good, on pale yellow ground. Yeishi first followed Kiyonaga, then branched out as a rival to Utamaro. About 1798.

46—PRINT YEISHI, Eighteenth Century

(141) Girl leaning back with pipe in hand. Another of the same set, even finer. The lines are fine and dark, set against a lovely scheme of peachy colors. About 1798.

47—PRINT HOKUSAI, Nineteenth Century

(142) Landscape; one of his Fuji series. Color blue and orange.

48—PRINT HOKUSAI, Nineteenth Century

(143) Landscape; high bridge. Bluish.

49—PRINT HIROSHIGE, Nineteenth Century

(144) Fishes swimming. About 1845.

50—PRINT YEISEN, Nineteenth Century

(145) Figures. Yeisen was pupil of Yeizan. About 1820.

51—PRINT SHIGEMASA, Eighteenth Century

(146) Boy playing on a drum. Shigemasa was one of the greatest masters of Ukiyo-ye, contemporary with Harunobu and Shunsho. His drawing, as here, is second only to Kiyonaga's. This is a remarkable impression, and altogether a most splendid print. 1778.

52—PRINT SHUNMAN, Eighteenth Century

(147) Women beating cloth, in white and gray. Shunman, originally pupil of Shigemasa, fell, as here, under the influence of Kiyonaga. This design is good in line. About 1786.

53—PRINT KUNINOBU, Eighteenth Century

(148) Kakemono-ye. Boy and girl walking with lantern. Pupil of Harunobu. About 1770.

54—PRINT SHUNSEN, Nineteenth Century

(149) Genuine, but ordinary. About 1810.

55—PRINT TOYOKUNI, Nineteenth Century

(150) Large actor print. From about 1790 the delineation of theatrical subjects passed from the hand of Shunsho to that of Toyokuni. The olive tone of this is good. About 1800.

56—PRINT HARUNOBU, Eighteenth Century

(151) Small square; greens and purples. Late work. Color a little cold and faded. 1772.

57—PRINT SHIGEMASA, Eighteenth Century

(152) Children playing with dolls. A most beautiful specimen of Shigemasa, in the clear green Harunobu coloring. A very early and rare impression. About 1771.

58—PRINT SHIGEMASA, Eighteenth Century

(153) Children rolling a snowball. One of same series, and similar qualities. About 1771.

59—PRINT TOYOKUNI, Nineteenth Century

(154) The first Toyokuni lived till quite a late date, contemporary with Yeizan. About 1812.

60—PRINT TOYOKUNI, Eighteenth Century

(155) This is one of Toyokuni's earlier works, in which he is more dignified, still under the influence of Kiyonaga. The patterns on the court dress are specially fine. About 1796.

61—PRINT YEISHO, Eighteenth Century

(156) Kakemono-ye. About 1797.

62—PRINT SHUNCHO, Eighteenth Century

(157) Kakemono-ye. Typical. Lines of motion good. About 1792.

63—PRINT SHUNCHO, Eighteenth Century

(158) Kakemono-ye. Time of Kiyonaga. Good purples and grays. About 1788.

64—PRINT KORIUSAI, Eighteenth Century

(159) Group in small square sheet. In spite of being somewhat rubbed, the color is specially fine. About 1774.

65—PRINT SHUNCHO, Eighteenth Century

(160) Kakemono-ye. Though the color be rubbed, the line is specially good. About 1790.

66—PRINT KORIUSAI, Eighteenth Century

(161) Kakemono-ye. In this style of narrow composition Koriusai is the greatest master of Ukiyo-ye. It specially suited his genius, and this is the high-water mark of his work in it. The two tall figures are most dignified in line, and the warm rosy tones, unusually fresh, exhibit the master's powers as one of the greatest colorists. And this is the moment of his greatest power, the year 1778.

67—PRINT KUNIYOSHI, Nineteenth Century

(162) After Yeizan, Kuniyoshi, pupil of Toyokuni, is one of the leaders of the revival.

68—ALBUM OF PRINTS HOKUSAI, Nineteenth Century

(163) A set of five sheets representing ghosts. This late work, in rich colors, shows well the master's power of imagination. The set forms one of his rarest works, but well known to connoisseurs, forming a group that is now very seldom found unbroken. It is in perfect condition.

69—ALBUM OF PRINTS Nineteenth Century Artists

(164) An album of actor prints, falling between 1810 and 1830.

70—ALBUM HARUNOBU, Eighteenth Century

(165) This album collection forms a portion of the illustrations in color to a well-known book of Harunobu's of about 1768.

71—KAKEMONOS SOTATSU, Seventeenth Century

(166) A set of three kakemone paintings of flowers. These are rough specimens, dark and somewhat coarse, but rich in tone.

72—KAKEMONO HOITSU, Eighteenth Century

(167) Painting on kakemono of a blossoming plum-tree.

73—KAKEMONOS UNKNOWN JAPANESE, Fifteenth Century

(168) Two kakemono of figures. Probably by some pupil of the school of Cho Densu.

74—PANEL KANO TANYU, Eighteenth Century

(169) Rough painting on panel of a dove with bamboo. An ordinary specimen of the Tanyu school.

75—PANEL SCHOOL OF SOTATSU, Eighteenth Century

(170) Painting on panel of heron and iris.

76—PAIR PANELS KANO TANYU, Seventeenth Century

(171) Two painted landscapes mounted on panels. These are in ink, and for both subject and execution show the famous old work of the great Tanyu at its best for vividness and beauty. They are rarely fine paintings of the Kano school, and are to be ascribed to Tanyu's strong middle age, about 1645.

(NOTE.—The above will be sold separately, one with the privilege of the pair. One represents Fuji, the other a mountain landscape in snow.)

77—PRINTS HIROSHIGE, Nineteenth Century

(172) A set of eight prints, showing views of Lake Biwa. This set is rarely found intact.

78—PRINT KIYONAGA, Eighteenth Century

(173) Print showing the interior of a shop. About 1790.

79—PRINT SHUNZAN, Eighteenth Century

(174) Print, small square. Shunzan as a designer of prints followed Kiyonaga. About 1795.

80—PRINT KORIUSAI, Eighteenth Century

(175) Kakemono-ye. Good specimen. 1779.

81—PRINT Probably TOYOKUNI, Eighteenth Century

(176) Kakemono-ye. Good, with fine grays. Shows the effort of the pupils of all schools to come over and adopt the experiments of Kiyonaga at this date, 1782.

82—ALBUM KANO PUPIL, Nineteenth Century

(177) Small paintings of landscapes, birds and fish.

83—ALBUM GIOKUSEN, Nineteenth Century

(178) Small sketches of various subjects. Giokusen is one of the living representatives of the Shijo school in Kioto.

84—ALBUM UNKNOWN, Eighteenth Century

(179) Portraits of the thirty-six poets.

85—ALBUM

(180) Samples of bits of brocade, mostly of the nineteenth century.

86—ALBUM VARIOUS ARTISTS, Nineteenth Century

(181) Small paintings, various subjects. By artists of the Shija and Bunjingwa schools.

87—ALBUM BAIITSU, Nineteenth Century

(182) Flowers. Modern Chinese school in Japan.

88—ALBUM SCHOOL OF HOKUSAI, Nineteenth Century

(183) Sketches.

89—BOOK

(184) A rare and good book.

90—BOOK

(185) A good copy of a well-known book.

91—BOOK

(186) Two volumes printed in colors.

EXCEEDINGLY RARE SCREENS

92—A SIX-PANELLED SCREEN

School of KANO YEITOKU, Sixteenth Century

(42) A brushwood fence, in embossed gold, with green grass and suzuki plumes in white, all under a silver moon.
A fine example of the decorative school of Kano Yeitoku, by one of his pupils, possibly his son, Takanobu.

93—PAIR OF SIX-PANELLED SCREENS

KANO SANRAKU and others

(43) Dresses on rack. A splendid example of the rich effects reached by the school of Yeitoku. The large spacing and angular composition of line are very striking. The color, too, playing

on a key from black to gold is quite characteristic of the gorgeous palaces of Hideyoshi. The painting of the folding screens forming part of the subject is masterly. The drawing of the seabirds on these is quite like Sanraku. The bits of ink landscape are in the style of a late pupil of Motonobu. The work may be by several hands, of whom Sanraku is probably one."

94—SIX-PANELLED SCREEN KORIN, Seventeenth Century

(44) Korin was the great impressionist of his day, who worked for the Tokugawa daimios. "This is a powerful and unusually large work by Korin. The lines are like the lead inlay of his boxes, magnified. The green touches are like splinters of malachite. This form of tree is borrowed from the school of Tanyu, being quite like the plum-trees of the seventeenth century still growing in Count Katsu's garden. The execution is purely Korin's. One of the first examples of this master in America."

95—TWO-PANELLED SCREEN MORIKAGE, Seventeenth Century

(45) Blackbirds flying over trees massed in heavy snow. A large moon shines above. The breadth and power of this work show the school of Kano Tanyu at its best. Morikage was Tanyu's greatest follower, and this is typical of Morikage at his best, and in his rise to mural scale.

96—TWO-PANELLED SCREEN KANO SOSHU, Sixteenth Century

(46) This is a fine example of the richly colored figure work used by the school of Kano Yeitoku on Hideyoshi's palaces. The subject and all the details are of course Chinese. Though not by Yeitoku, it must be assigned to one of the strongest of the school, probably to Soshu, Yeitoku's older brother.

97—TWO-PANELLED SCREEN KIOSAI, Nineteenth Century

(47) A crow with a hint of waves below a rock. Rough painting on coarse cloth. Kiosai was a humorous painter, a pupil of the third Kano Yeitoku, who survived late into the century.

(48) Sesshu is the greatest master of the black and white school of painting which came into Japan in the fifteenth century as a precious legacy from the great Sung Dynasty of China. Great in all subjects, he was especially transcendent in landscape, building his work on the Chinese Kakei of Sung. He went to China and studied from the very scenes where Kakei painted. He so surpassed the contemporary artists of Ming that the Chinese Emperor invited him to paint on the walls of his palace. And yet he was no mere copyist of any artist's style. He stands as an independent master side by side with the Sung leaders. He has probably had more influence on the whole subsequent course of Japanese art than any other one man.

Genuine works by Sesshu, even small kakemono and album pieces, have always been rare, and esteemed as the gems of Japanese collections. Large examples like this on screens showing Sesshu's mural scale, have been regarded by Japanese as the greatest treasures of their national art. That is why so few have reached foreign countries. There are only two others in America, a pair in the Boston Art Museum collection; I do not know of any in Europe. This is said to have belonged to Prince Tokugawa, the feudal lord of Owari.

This shows a rich Chinese mountain landscape, with all the accessories of tree, rock, distant range, cloud, river, hamlet, temple, scholar and peasant. It is a complete panorama of the sort of romantic life that surrounded the court of Sung at its southern capital of Hangchow in the twelfth century. This, too, is in the Shin or " true " style of execution, which attempts the full rendering of parts, and is not content with a rough broad impression. Strong oppositions of values are not aimed at, rather does it bring out the fulness and variety of nature's soft gray textures, subtly differentiated as in the middle tones of a clear photograph. Each smallest passage is a realistic study, though falling into place in the grand panorama. When this work was first exhibited at the Art Museum of Boston, in 1894, I wrote of it in the catalogue: " The grand masses of its toppling crags, the stormy waves of its distant peaks, the feathery breadth of its middle foliage, and the stern outlines of its foreground trees and temple-roofs, are typical

of the greatest qualities in Sesshu's work." The signature is genuine and strong.

99—SIX-PANELLED SCREEN School of KANO KOI, Seventeenth Century

(49) This landscape screen shows remotely the influence of Sesshu, as it had come down through one hundred and fifty years in the works of Masanobu, Motonobu and Yeitoku. Koi was the pupil of Yeitoku's eldest son, Mitsunobu, and this is by one of Koi's pupils.

100—PAINTINGS ON TWO PANELS KORIN, Seventeenth Century

(50) These chrysanthemums and pine-tree show the ordinary quality of Korin in smaller work, not rising to the exceptional grandeur of the screen No. 44.

101—PAINTINGS ON TWO PANELS SOSEN, Nineteenth Century

(51) Sosen was perhaps the greatest of the animal painters of the realistic or Shijo school, who followed Okio in the eighteenth and nineteenth centuries. Here is a new method in painting furry surfaces never tried by the old Kano masters. Sosen is world-famous for his monkeys, but he drew all kinds of animals, birds and landscapes. Here we have a very fine example of his monkeys, and also a cat which is very rare in his works. The foliage is boldly drawn. These pieces are in his late manner, and of style midway between his broad and minute methods of execution.

102—PAINTING, ON A PANEL HOITSU, Nineteenth Century

(52) Hoitsu kept up the traditions of the Korin technique down to modern times, but aimed more at grace, having been influenced by Okio's realism. This small painting of Chrysanthemums, originally made for a fan, has been mounted in kakemono form for better preservation. The execution is typical, clear and crisp.

103—PAINTING, ON A PANEL MORONOBU, Seventeenth Century

(53) This is an example of the Ukiyo-yo or genre school of the common people, which loved to depict the reigning belles of the

hour. It is typical of the late style of the seventeenth century, but is probably not by the great Moronobu who founded the Hishigawa branch of Ukiyo-ye, but by one of his pupils. The former wrote the last part of his name, "nobu," with quite a different character from this "nobu" meaning "faith." The signature seems genuine, but the style is weaker than that of the founder.

104—PAINTING, ON A PANEL HOKKEI, Nineteenth Century

(54) This unsigned work, showing a female dancer, is doubtless by Hokkei, one of Hokusai's best pupils, though in a rough style. Its date must be about 1815.

105—KAKEMONO KORIN, Seventeenth Century

(55) A bit of Mount Fuji, with green trees below. In Korin's very rough style.

106—KAKEMONO SOSEN, Nineteenth Century

(56) Deer under a pine tree. A very delicate and pure example of Sosen's work, in his most realistic style. Deer are the animals he loves best after monkeys. The tree drawing is strong and crisp.

107—KAKEMONO KANO SANSETSU, Seventeenth Century

(57) Rough landscape. Chinese style, in ink. This is in the very late manner of Sansetsu, and influenced in composition by Koi. (It is the companion piece of No. 115, and ought to make a pair with it.)

108—KAKEMONO Design by SHUBUN, Fifteenth Century

(58) This is a pure Chinese landscape of the Sung type, with garden below, wild geese on marsh in middle, and fishing boats in distance. It is a copy by some Kano of the nineteenth century.

109—KAKEMONO UNKNOWN, Sixteenth Century

(59) This is the famous old Chinese subject called "The Three Laughers." It is in the priestly style of the Zen sect, probably by some monk of the late fifteenth or early sixteenth century.

110—KAKEMONO Pupil of KANO HOGAI, Nineteenth Century

(60) This Chinese landscape, in slight color over ink, though suggesting Shohaku, must be a work of the recent revival, the "Kangwakwai" school, of which the lamented Hogai was the leader.

111—KAKEMONO TESSAN, Nineteenth Century

(61) Painting in full color of two girls supporting a Chinese princess. Tessan was one of the greatest pupils of Okio, the founder of the realistic "Shijo" school of Kioto. The outlines are typical of Shijo drawing; the action fine. This is a superior work of the master.

112—KAKEMONO OKIO, Eighteenth Century

(62) A wonderfully beautiful and complete landscape, though but a few inches square. A line of small green pines on a shore leads up to a drum bridge in the distance. Okio was one of the most original reformers in modern Japanese art. He came at a time when the ancient national schools had withered away, and every kind of extravagant experiment was being tried. He chose a new lead in realism, and invented, with the suggestion of the old Chinese realists of Yuen, an adequate technique that aimed to render the very texture of things. In all subjects he was famous, but in landscape he was most original. Unfortunately these are rare among his works. So great was his influence, even during his life, that it was said that out of a hundred paintings claiming to be his ninety-nine were forgeries. The proportion is greater to-day.

This is a wonderful example of Okio's most delicate landscape work on silk, in this size of extreme rarity. The signature, so often forged, is most beautifully written, and might serve for a standard.

113—KAKEMONO SOSEN, Nineteenth Century

(63) Another genuine monkey drawing by Sosen, but this time in his rough style, and more formal in execution. The master preferred, for his own taste, to work, as here, on paper.

114—KAKEMONO School of KANO MOTONOBU, Sixteenth Century

(64) A bit of flower drawing, evidently a fragment cut from an old screen painted by a pupil of the Kano patriarch at the end of the sixteenth century.

115—KAKEMONO KANO SANSETSU, Seventeenth Century

(65) A rough ink landscape of Chinese cliffs and temples, in Sansetsu's very late style. (Evidently forming one of a set with No. 107.)

116—KAKEMONO Copy from KANO MOTONOBU, Nineteenth Century

(66) This ink landscape on a fan exhibits a fine design of Motonobu, but in a comparatively recent copy.

117—KAKEMONO Copy from KAN NAONOBU, Nineteenth Century

(67) Such rough designs of swallow and willow are common in Naonobu's work. This is a copy by some recent Kano pupil.

118—KAKEMONO KANO YOSEN, Eighteenth Century

(68) Rough ink drawing of wild geese and moon, very plain, but poetical and full of the feeling of space. The birds fly over flooded marshes. A good genuine specimen of this artist.

119—KAKEMONO UNKNOWN, Fifteenth Century

(69) This is a Buddhist altar-piece, representing the Bodhisattwa Monju on a lion. It is a rough work of the late Buddhist period, and in parts retouched.

120—KAKEMONO TOSA TSUNETAKA, Thirteenth Century

(70) This is a beautiful old Buddhist altar-piece, showing in minute delicate painting the buildings and grounds of the ancient Shinto temple of Kasuga in Nara. The small sacred deer below are delicately painted, as also the Tosa trees in the lower right corner. Their values lie clear and soft like a delicate mosaic. The style is quite like that of Keion, one of the founders of the Tosa school, but from its peculiar tenderness may be better ascribed to the man who was probably his nephew, the great Tsunetaka. Outside of Boston, such early specimens are extremely rare in America.

121—KAKEMONO TOSA SCHOOL, Fifteenth Century

(71) This is the sort of mystic altar-piece called "Mandara." Here, too, there is a garden, with cherry-trees and bridges, showing the ancient style of Japanese landscape before Sesshu and the Kanos. This piece has been attributed to Tosa Hirochika, but is perhaps not identifiable.

122—KAKEMONO TOSA SCHOOL, Fourteenth Century

(72) This is a still more mystic Mandara, supposed to hold in itself the great power of nature spirits, symbolized by the many foxes. It is an interesting typical specimen, but not individual enough to be ascribed to any of the great masters.

123—KAKEMONO KOSE SCHOOL, Fourteenth Century

(73) An altar-piece of the standing Buddha of Healing, Yakushi. The tracery, mostly in gold, is rather coarse but skillful, showing a late period of the Buddhist schools.

The Kose school of religious painters has descended from Kanaoka of the tenth century, and in its late work is always more formal than the contemporary Tosa.

124—KAKEMONO KANO SOSHU, Sixteenth Century

(74) This shows an old Chinese Emperor, of Tang, amusing himself in his palace grounds. It is a subject much used for mural

work by the painters of the upstart Hideyoshi. It has been attributed to Mitsunobu, the nephew of Soshu; and indeed their styles are very like. This is evidently a single panel torn from a screen.

125—KAKEMONO Chinese Artist of Ming, Fourteenth Century

(75) It represents a Sennin, or Taoist magician. It imitates the style of the famous Ganki of Yuen, without being a direct copy.

126—KAKEMONO School of KANO MOTONOBU, Sixteenth Century

(76) Ink sketch, two birds on rock, with bamboos and camellia flowers. This is not a copy, but a rough typical school work by some disciple of the master.

127—KAKEMONO School of SOTATSU, Seventeenth Century

(77) A beautiful strong, rich painting of large red and white Japanese poppies. This school, identified with the name of Korin, and expanding the suggestions of old Tosa work to modern mural scale, executes the greatest flower painting in Japanese art, and perhaps in the world. Sotatsu is an early one of its four great masters, and this, though not a copy, is a fine contemporary work in his style.

128—KAKEMONO Pupil of KANO UTANOSUKE, Sixteenth Century

(78) A typical landscape bit of the early Kano school, in the manner which combines ink with color. Utanosuke was the famous younger brother of Motonobu, and especially a painter of landscape and flowers. This is almost good enough to be his own, but is more safely to be ascribed to prominent pupil.

129—KAKEMONO UNKNOWN, KANO, Seventeenth Century

(79) Flowers and birds of the four seasons. It follows the change in the Kano style inaugurated by Tanyu, but is amateurish and not identifiable.

130—KAKEMONO School of KWAZAN, Nineteenth Century

(80) Fishes. Very rough. A sample of modern Chinese impressionism in Japan. Kwazan was one of its leaders. We suppose this to be a copy.

131—KAKEMONO KEIBUN, Nineteenth Century

(81) Small brown bird on a mimosa branch. Keibun was one of the famous masters of the Okio school, and especially celebrated for flower drawing. This is an ordinary specimen, but probably genuine.

132—KAKEMONO HARUSHIGE, Eighteenth Century

(82) A Yedo belle, in the style of Ukiyo-ye. Harushige is not well known among the masters of this school, but it is a good work, and to be dated as far back as 1710, just after Moronobu.

133—KAKEMONO KATSUNOBU, Eighteenth Century

(83) A Yedo belle, in costume specially loved by this artist, showing fine woven pattern of old Japanese poems on white panels. Katsunobu is well known, but not by so early a work as this, about 1710.

134—KAKEMONO CHOSHUN, Eighteenth Century

(84) Another typical Ukiyo-ye belle, of a slightly later date, about 1715. Choshun is the most celebrated master of this school at this period, who devoted himself to painting and neglected prints. Signature genuine.

135—KAKEMONO CHOSHUN, Eighteenth Century

(85) Girl looking up, in red dress of pattern in blue and green leaves. It is an odd design, the attitude being specially fine. This must date nearly as far back as 1705, and is more like the Torii school than Choshun's ordinary work. It is not signed, but is to be ascribed to Choshun.

136—KAKEMONO KWAIGETSUDO, Eighteenth Century

(86) One of the largest and strongest paintings of women, of this interesting period, about 1710. The large blue patterns of plum branches thrown across the red and white ground are typical of this well-known master's bold work.

137—KAKEMONO School of HOKUSAI, Nineteenth Century

(87) This painting of an eagle is too coarse for the master, and must be either a copy or the original work of a pupil.

138—KAKEMONO School of HOKUSAI, Nineteenth Century

(88) Small painting of a sparrow and a pink. This is a little too hard for Hokusai himself, and is doubtless the work of a pupil.

139—KAKEMONO HOKUSAI, Nineteenth Century

(89) Tall girl of the Bunkwa type in quiet color, looking at a flying swallow. This is a fine, genuine specimen of Hokusai's work just after he takes Hokusai for his new name. We may date it about 1810. It is the period when Hokusai executed his finest illustration for novels, and this is like one of his printed figures enlarged and colored. Hokusai was as celebrated for his paintings as for his prints.

140—KAKEMONO School of HOKUSAI, Nineteenth Century

(90) A rough study of sparrows dropping across a clouded moon. It is signed "Taito," a name that Hokusai took at one period, but is not a genuine work by him.

141—KAKEMONO FUJIMARO, Nineteenth Century

(91) Girl. Fujimaro, a contemporary of Hokusai, was one of the better known pupils of Utamaro. This is good and typical, and to be dated about 1813.

142—KAKEMONO JORIU, Nineteenth Century

(92) Lady playing with a dog. Joriu, a female painter, is an Ukiyo-ye offshoot of the Shijo school, being a pupil of Nagaku, the pupil of Okio. It shows a modern Kioto branch of Ukiyo-ye, and Kioto costume.

143—KAKEMONO Probably KIODEN, Nineteenth Century

(93) Rough ink profile sketch of a girl, about 1802. Kioden, a famous writer and novelist of this day, had in earlier years been trained as the painter Kitao Masanobu by Shigemasa. In later life he occasionally painted, in changed style, under the name Kioden. In this example his name is signed only to the literary inscription above the picture, but one need not hesitate to ascribe the sketch also to his pen.

144—KAKEMONO IPPO, Nineteenth Century

(94) Strong rough drawing of crow and persimmons. Ippo was one of the strongest of the late Kioto artists of the Shijo school, being probably a pupil of Tessan. Unknown in Tokio up to 1880, his work is now much sought for by Japanese collectors.

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